

THE ARCHITECTURAL
REVIEW, VOLUME XII,
NO. 71, OCTOBER,
1902.



Photo: E. Dockree.

ST. GEORGE'S HALL, LIVERPOOL. INTERIOR.

ILLUSTRATING "THE LIFE AND WORK OF CHARLES ROBERT COCKERELL, R.A." See page 129.

Architecture and The Royal Academy. A Discussion.

I.—BY HALSEY RICARDO.

IT is impossible to resist the conviction that the best work at present being done is not shown on the walls of the Architectural Room at Burlington House. And its absence is not due directly to any fault of the hangers for the time being, but to the attitude of the Royal Academy as regards the Art of Architecture. The Academy was founded for the encouragement of the Arts of Painting, Sculpture, and Architecture, and the space allotted to the representation of the latter art, and the restrictions as to the representation, show what is the prevailing feeling in the Council. Why, under such "encouragement," should architects go to the trouble and expense of preparing, or getting prepared, drawings to be hung in a room where the conditions are such that they cannot be adequately represented? In practice, the hangers demand the pictorial representation of architecture, and the art of making perspectives has reached to such a height, owing to this standard of judging, and owing in a great measure to the lead set by the architectural academicians themselves, that an architect, unless very specially endowed both with abilities and leisure, feels himself unable to make such a drawing of his work as, in the adjacent exalted company, shall do it justice; consequently, the representation of it is put into other more practised hands, with the result that the spectator is so much the further away from the architect's aims and intentions, due to the screen constructed by the draughtsman's cleverness; and the public naturally feel the unreality of the representation. Thanks to this unreality, and to the further fact that architectural perspectives are not pictures, the ordinary public, come to see pictures, declines to use this room for any other purpose than repose and assignations. To the majority of the visitors to Burlington House the room is uninteresting, and perhaps under any conditions would prove so, though one cannot pronounce definitely about this without having made a trial. But the *number* of people who visit the room is not the only measure by which to determine its usefulness, nor clearly has it been thought so, else more pains would have been

taken to increase its attractiveness. The people who enter the Architectural Room may be parted off into three groups—(1) those who drift in out of curiosity, with a dim consciousness that they ought to be interested in the drawings, and a yet dimmer hope that they may; (2) those who, not being themselves architects, have a real love and care for architecture—who are themselves building, or whose friends or relations are building, and those who have an antiquarian's pleasure and knowledge in the art of architecture, and (3) the architectural profession.

It is on behalf of these two last sections that the following proposals are urged. They constitute a considerable public, one very much in earnest, and one consequently especially entitled to the consideration for which the Academy was founded to afford. They do not desire to treat the architectural drawings as a supplement to the fifteen hundred other pictures on the walls, and they are annually exasperated and disappointed by the meagre and insufficient information they get from the drawings on exhibition.

One may concede at once that the exhibition of the building itself is the best representation of the design, but there are cases where this method of representation would be attended with difficulty as well as expense.

But, putting aside this mode as beyond the sphere of practicality, an improvement on the present method might be made by having, in addition to the usual summer exhibition, another one in the winter time, addressed in the main to those seriously interested in the art of architecture, and held contemporary with the usual winter exhibition. Some of the rooms, now usually closed, might be thrown open, and architects invited as a body to contribute a show of current architecture, on the clear understanding that the present restrictions, actual and implicit, are removed, and that each architect should be at liberty to illustrate his work in the most adequate way, within reason, that he could devise. Models and photographs to be admissible, working drawings, such as plans, sections, details to $\frac{1}{2}$ -inch scale, &c., to be welcomed; and perspectives, other than autograph sketches—elucidatory dia-

grams, in fact—to be discouraged. Their place is in the summer exhibition. A collection like this would be of great interest to many outside the profession; it would, with its wealth of exhaustive constructional information, explain to them how an architect works, and show some of the many threads that he has to keep in hand whilst devising the pattern they shall make, and give them an insight into the way the bones of their dwellings are first fashioned and then clothed. Such drawings would have the stamp of authenticity upon them, and would help to show that buildings do not grow from pictures on paper into actuality, but that the thing seen and designed in three dimensions has to be carried out by means of explanations on paper, in two dimensions, supplemented as the work rises by explanations in words, and modified by improvements made in the solid. The personality of the architect, whilst it makes his method and drawings individual, does much more than pervade them only—it extends to the building itself in a way that no amount of plans can reach; the plans are his tools, and it is most deeply interesting to see how each man fashions and tempers his tools.

Assuming that there will be the usual winter exhibitions as hitherto, the opening of three or four additional rooms will not add greatly to the expense already involved, and which would be more than covered by the visits of those who would go to see "the Architectural Rooms" and "the Old Masters" for one shilling, who would have grudged it for the Old Masters alone, in addition to those amateurs of architecture, the architects who would naturally desire to see a real exhibition of current work. Nor would a winter show lessen the receipts taken in the summer, for there are none who go, or would go, to see the Architectural Rooms there alone. But the Academy does not exist for the collection of gate-money only, though cash is a necessary as well as a desirable thing. Its first function is to strengthen and improve the arts it has taken under its own patronage; and there must be something amiss in its administration if it be true that it cannot obtain within its walls examples of the best work in those arts now being done. A second duty which the Academy should perform is to define and appreciate the position that the art of architecture holds amongst the arts. But by its present contemptuously inadequate exhibition, by its preference for pictorial effects rather than accurate description, by its inefficient school teaching, it not only neglects its duty, but encourages the world outside its walls to take the same contemptuous view of architecture, so that the daily papers—the world's mouthpieces—either ignore what is being done in the matter of build-

ing, or else vent preposterous criticisms in the full bravery of ignorance, when silence seems to them capable of being misconstrued as inattention. The public is justified in treating with indifference that art which the Academy relegates to a small back room as a paltry side show.

II.—BY R. NORMAN SHAW, R.A.

THERE exists beyond all doubt a very general consensus of opinion that the architectural room at the Royal Academy is an exceptionally dull and uninteresting place. That this opinion should prevail amongst the ordinary visitors is not at all wonderful, and indeed I do not see how it could very well be otherwise, for it is ridiculous to suppose that an immense proportion of people take any real interest in architecture, and they certainly must take very much less interest in architectural drawing.

The ordinary visitor is gently and politely tolerant. He says he does not pretend to understand the subject—and of course he does not. Painters and sculptors are as a rule also polite. They ask you to take them round the room, and to show them some interesting things, and when you have tried to do this, you find they show little enthusiasm and display a tendency to admire almost anything but architecture, as there presented to them. A drawing of a bit of silversmith's work will generally please them, and frequently a piece of old work which may happen to be attractively drawn. As a general rule, people are tolerant even if bored; it is only when you come to architects, to ourselves, that angry passions burst forth. The architect declares that the place is abominable and a disgrace to the Royal Academy. He exclaims, "To think that a glorious art like architecture, the 'Mother of the Arts,' should be stuffed away in a small out-of-the-way gallery which few people can find, and which fewer still enter, is monstrous." He cannot find words strong enough with which to express his indignation! There is a fine feeling of unconscious irony in all this. We architects rarely consider that we, and we alone, are responsible for this sad state of things—that, as far as that department in the Academy is concerned, the architect is master of the situation, and it is at his door that the responsibility lies for all the poor and unsightly stuff that disfigures the walls of that room. There can be little doubt that were there any glory to be had from our drawings we should be the first to claim our share. And now, when there is little but discredit, it is hardly fair to attempt to place the responsibility of failure on the shoulders of others.

The Academy can only place on its walls the drawings that are sent to it. Of these, about 250 or 300 come annually, and, as is well known, the Council examine each drawing separately, and certainly leniently, the result being that almost always more drawings are provisionally accepted than can be hung. And with this mass of material the poor hanger for the year takes up his quarters in the architectural room and works till the walls are entirely covered. And no one knows, who has not been through it, the dire straits to which this unhappy official is commonly reduced.

We constantly hear that if we were more worthily housed, if we were in a larger and more prominent gallery, our exhibition would be more interesting; but the answer to that is exceedingly simple and self evident—viz., if we cannot fill a small gallery with works that interest, is it in the least degree likely that we should be able to fill a large one?

No one suggests that, through incompetence or carelessness, good designs are rejected, and bad ones placed on the walls. Were this to occur we should be certain to hear of it, and my experience goes to prove that this rarely, if ever, happens. Of course, it is difficult to explain to a man whose work has been rejected that it was because it was indifferent.

I remember on one occasion, when hanging, that I received a most dismal letter from a friend to say that he had received the notification that his work had been declined. He told me that it was an excellent drawing; that he had received from his clients something very like *carte blanche* as to expense, and had been authorised to use stone, marble, granite, encaustic tiles, plate-glass, and "art metal work," and he had used them all in the building of which he had sent a drawing. He also said that if work such as that was to be rejected, he would very much like to know what was to be accepted. I promptly had the drawing up from the stores, and I went out and saw the building; but I was obliged to confess (to myself) that it was poor stuff, and that the verdict of the Council was a just one. Had I had the courage of my convictions, I should, of course, have told him my candid opinion; but I am afraid I only advised him to send it in the next year, and try his luck with another Council.

We all know perfectly well the process by which the larger number of the drawings find their way to the Academy. An architect says in his office, "Royal Academy exhibition time is coming on: what can we send?" "Oh," says his clerk, "there are three or four perspectives sent back from such and such competitions; when framed they would do well enough. And if you think well, we could easily knock up a

perspective of this block of flats: quite apart from the Academy, it might come in useful."

These are sent, and perhaps accepted and hung; but does not any reasonable man suppose that this is the way to do interesting architecture, or to make a collection of drawings worth looking at? Is it not advertising-commercialism of the most ordinary and vulgar nature, and does not the low estimate so generally held of an exhibition of architectural drawings largely arise from this? In fact the thing is too transparent; everyone can see through it, and most people, including the exhibitors themselves, despise it.

Then there arises this very important question. Does the exhibition, such as it is, represent the condition of architecture in England? In the other galleries we see painting and sculpture as they are at present practised, and it is most important that the exhibition, as a whole, should represent the existing condition of art. I think our small gallery really does. The drawings we see there very fairly represent the buildings we see out of doors. There are the churches and chapels we know so well, the "handsome" banks and insurance offices with which we are all so familiar, and abundance of domestic architecture, large and small. It is true that some architects, and these amongst our very best, have never exhibited; they have strong views, and are antagonistic to what they call "all that sort of thing," but they are an exceedingly small minority. And we have a large residue holding no such views who could, if they chose, produce admirable work—work that it would be a delight to see and by which we might all profit enormously.

The departure from old tradition in architectural drawing which insidiously crept in some years ago, and which in England has now become almost universal, has, no doubt, something to do with our decadence. Our present style of drawing has, I fear, grown up largely from a desire to make architecture more pictorial, and by this means to enlist the sympathies and admiration of those who would not even look at a section, and who would not understand it if they did. But I doubt if, in the first place, this has been in the least successful, and, secondly, if these people's sympathies are worth caring for.

They manifestly do not care for the exhibition as it is, and say so. And, unhappily, this desire to pander to their taste, or want of taste, has had the effect of eliminating all sound and legitimate architectural drawing. Long ago the drawing of architecture was regarded as a purely technical art. There were many ways of doing it, and mostly interesting. The books published from early in the eighteenth century all show archi-

tectural designs simply drawn, as architecture should be. The *Vitruvius Britannicus*, Gibbs' and Kent's books (poor as they are), Sir William Chambers', the books of the Brothers Adams, and many others, are all in the same manner. Of course, they do not appeal to the ordinary outsider, and necessarily have a small audience, largely composed of architects. At a later period, when the "Gothic revival" was dawning, and when the elder Pugin appeared, he pursued very much the same manner in such well-known and excellent works as the "Examples" and the "Specimens." Pictorial drawing was reduced to the minimum, and carefully-measured drawings were produced, devoid of interest to the outsider, but deeply interesting to the student. These works retain their value to this day; original copies are rarely to be had, and always at a full price. Why should we go on making worthless drawings that the outsider does not care one straw about, and which the trained architect despises? Would it not be wiser to revert to a sounder and more wholesome state of things?

Suppose that some twenty or thirty architects were to agree to send what I should call architectural drawings, viz., plans, sections, and elevations (especially sections) drawn to a good scale, with some detail drawn to a larger scale. These might be simply tinted if desired, or finished in any way that the sender might prefer, any ornament to be carefully designed and drawn—not sketched—with, of course, the well-dressed ladies and gentlemen and the hansom cabs, which so generally find a place in our foregrounds, carefully omitted. If we could achieve something of this kind, we should have the nucleus of a good exhibition, pure and simple. Were we only to secure some sixty or seventy drawings, it would be a respectable beginning, and doubtless the numbers would increase in time. If we could manage to get together an exhibition with which we architects had reason to be satisfied, the gain would be enormous. When the outsider said to us, "Your gallery does not interest us," if we could reply, "Possibly not—it may be too technical for you; but it contains very good work, of much of which we are justly proud," the intelligent visitor might say to himself, "I must try and learn, and possibly when I understand it better, I too may come to see more in it, and enjoy it." But when in reply to his first remark we are constrained to say, "No, it is a poor show," he goes away contented, and says, "I was sure it was of no interest, and I find now my view is confirmed by architects."

A few years ago we had the pleasure of seeing a set of drawings of the Pantheon in Rome, made

by Monsieur Chadanne. We were told he had devoted a very large portion of his three years' residence to their production. There were upwards of twenty of them; they were large and were simply magnificent; architectural drawings pure and simple, and mostly geometrical. They must each have taken about two months on an average. Have we no one in England who would care to expend two months on a fine drawing? We should all gain both pleasure and profit from having such work to study, but the real gainer would be the man who had expended the necessary time, thought, and trouble on it. Of course, it is not everyone who could achieve such work, but there must be some who could.

When all has been said, the very important fact remains, and cannot be overlooked, namely, that our drawings are not our work, but only representations and suggestions of our work.

In nearly all other branches of art the real work itself is sent for exhibition, be it painting, sculpture, goldsmith's work, etc., and these are all in themselves valuable. But an architectural drawing, unhappily, has no intrinsic value; I suppose one has rarely, if ever, been bought, though it is difficult to see why a fine design, well drawn and delicately finished, ought not to have great interest, and indeed a money value, for cultivated people (apart from architects). I cannot imagine anyone who could sincerely admire Monsieur Chadanne's drawings and not desire to possess them.

III.—BY JOHN BELCHER, A.R.A.

At the Royal Academy Exhibition the arts of Painting and Sculpture are presented to public view, whereas the art of Architecture is, and can only be indirectly represented by drawings or models. It is, therefore, impossible to place Architecture on the same footing as the new arts in an exhibition.

The subject, composition and colour of a picture, the beauty of a group of sculpture are, besides, more readily apprehended by the public; but of Architecture as a "Fine Art," how much can an ordinary layman understand from the pictorial "perspectives" which he instinctively feels are misleading or fictitious in character.

I believe the members of the Royal Academy are alive to these difficulties, and to the futility of the present inadequate methods of its representation, and are not so indifferent as Mr. Ricardo represents them to be.

Architects no doubt are under the impression that painters take no interest whatever in architecture, but that little room devoted to its repre-

sentation at the Academy gives them much trouble and receives a large amount of their puzzled attention; not always flattering, perhaps, because architects will foolishly attempt to compete with painters in picture-making.

Mr. Ricardo no doubt rightly complains that "it is a contemptuous, inadequate exhibition;" but then he attributes the cause to "something amiss in the administration." Is it not more likely to be the fault of architects themselves? To illustrate their work the "perspective view" may serve a useful purpose, but its legitimate use is often corrupted by the temptation to showy advertisement. By startling colour, exaggerated scale, or other eccentricities, they may succeed in attracting public attention, but it is at the cost of truth to their art. The public may be deceived by what they see, or be vaguely conscious that they are being taken in; but those who are looking for architecture will not be deceived, and will rate these would-be pictures at their true value.

Mr. Ricardo's complaint of "the meagre and insufficient information to be obtained from drawings in the exhibition" must be frankly acknowledged. But what is the remedy? Let architects return to their proper tools, the despised T square and set square. Let them disregard the jeers of those who insist that they cannot be artists until these are discarded. The pretty sketch or suggestive drawing dashed off in an hour or so cannot properly represent architecture. It is by the geometrical plans, elevations, and sections, and half-inch details that it can best be understood. It is these which show the real thought bestowed upon the work and the knowledge possessed by the author. He may supplement them if he pleases with "perspectives" to illustrate or elucidate the effects intended, or to make more evident the general grouping of the buildings, and the massing of the several parts of the composition. Such perspectives, however, should be broadly treated, minuteness of detail being left to the geometrical elevations.

No doubt the wonderful advance of draughtsmanship is responsible for the present methods employed for architectural illustration so that "the tail appears to wag the dog"; the illustration of architecture is subordinated to the cleverness of the semi-pictorial draughtsman. If by chance the actual building so illustrated is seen, even the expert will not recognise it. Where are the glorious shadows from a tropical sun, where the azure sky? where are those distant mountains and verdant grounds? In the picture how that stately building rears itself above its surroundings. Its mighty tower seems lost in the clouds. Its stately columns, at whose capitals a student is gazing through a field glass, that wide thorough-

fare along which a regiment of red-coated soldiers is marching, where are they? Is this wretched miniature structure the realisation of that wonderful dream! Why, its columns have capitals we can almost touch! Its "tower" is but a miserable pimple on the parapet! And the road is little more than a narrow lane.

Mr. Ricardo is right, these drawings are false, and only meagre and insufficient information is to be obtained from the majority of the drawings in the Academy Exhibition. He points out that three classes visit the architectural room, and two of them possess some knowledge of architecture. One class consists of students and lovers of the art, and the other of architects themselves. By these two, technical drawings are understood and appreciated. Here they have something tangible, something which can be relied upon and judged on its merits.

For this technical work the painter's respect is profound—even if he does not quite understand it—for instead of smiling at the pictorial efforts, of which he is a judge, he can learn the meaning and purpose of many architectural details which at present he hesitates to introduce into his pictures lest he should display his ignorance. In time the public would also come to appreciate how much is due to right proportions, and to proper relation and scale of each part to the whole building. They would also learn that the work which looks well on paper is not always the most successful in execution, and they would realise that experience is necessary to determine the desired effects.

Surely the architect must first reform before he can ask for extended recognition at the Royal Academy. He must pull the "beam out of his own eye" that he may see clearly to "pull the mote out of his brother's eye!"

Yet there is much with which one is in sympathy in Mr. Ricardo's remarks. The possibility of a more extended architectural exhibition during the winter exhibition is alluring. But is it likely that good work would be forthcoming once a year? When there is good current architecture the more completely it is illustrated the better. Geometrical drawings, with details of every part side by side with perspective illustrations, would afford excellent material for study.

In the case of public buildings, national interest would be awakened, honest criticism given, and suggestions made. Faults could be corrected or improvements made before it was too late. For such special purposes the Royal Academy might be asked to lend its walls. And it might be fairly urged, if the works of old masters are exhibited, why not the drawings of ancient buildings of approved beauty? The technical representation of well-known buildings side by side with pictorial

representations or photographs would prove of great educational value to all who are interested in architecture as a "Fine Art," and would further the public appreciation of its importance.

IV.—BY REGINALD BLOMFIELD.

MR. RICARDO'S suggestion implies that it is desirable that architecture should be represented by drawings and models in exhibitions. In my opinion this is wrong in principle. Architecture is only adequately represented in buildings themselves; and, as both Mr. Ricardo and Mr. Belcher point out, the majority of the drawings which appear every year at Burlington House are ridiculously misleading. They are not always made by the architect himself. To meet the necessity of advertisement which we all feel, a highly skilled profession of perspective makers has grown up, who produce brilliant drawings of buildings which, if in existence at all, the draughtsman has probably never seen. The result is that the public is doubly misled, for it does not even get the architect's own idea of what his building is or should be. The whole thing is a sham, and a sham which has had a disastrous re-action on architects themselves. From constantly considering how a building will look in one of the aforesaid brilliant perspectives, architects have come to design in the draughtsman's manner, with the result of the prison casements six feet above the floor, doors too low for a man to go in by, and the clipped peacocks and flower beds, which we are accustomed to look for in what may be called studio architecture.

The model, especially when prepared in full mechanical detail by a professional model-maker, seems to me to be nearly as bad, for it necessarily ignores the question of scale. As soon as we are face to face with objects in three dimensions, these objects set up a scale of their own; and in this way a model that may look very respectable as it is, might become quite intolerable when magnified twenty-four or forty-eight times. In any case, detail that may look very well in a small scale model may, and sometimes does, look very ill in the actual building. One cannot drive it too hard into the head of the public that architecture stands or falls, not by drawings, perspectives, or models, but by the actual building itself; so much so, that two architects of different temperaments and degrees of accomplishment may produce quite different results in the interpretation of the same set of working drawings. So far, therefore, from increasing the facilities of architectural exhibition, in my opinion they ought to be curtailed, if not entirely abolished, because the more elaborate the exhibition the greater the encouragement given

to the prevailing misconception of architecture as an affair of pretty draughtsmanship.

If there is to be an exhibition at all, in my opinion it should be strictly limited to geometrical drawings, as indicated by Mr. Shaw. These are far from being conclusive and adequate representations of the building, because in a building so much depends on the lightness and finesse of touch, not only of the architect but of the builder and his men. Yet they are in fact the tools by which the architect works, and if kept within reasonable limits of technique are less objectionable as evidence of architecture than any other method of presentation. Yet even here we may be only escaping Scylla to fall into Charybdis, for in selecting drawings for an exhibition of geometrical drawings, the judges can hardly help being influenced by mere technique, they would almost inevitably tend to select drawings on account of their delicacy of line and smoothness of wash, rather than for the idea, which after all is all they are there to convey. We shall probably be out of the frying-pan into the fire, and instead of the miraculous light and shade, trees, skies, and gardens which our perspective makers have created for us, we shall all be struggling for the mechanical perfection and precise skiography of the trained French draughtsman.

Mr. Shaw has referred to M. Chadanne's drawings of the Pantheon. They were indeed most marvellous and beautiful drawings, and no one would suggest for an instant that they were not worth the trouble of making, or did not possess a very great intrinsic value of their own. Yet those three years spent on making the drawings are a large order for an architect; well enough for a draughtsman or an archæological student, but how about an architect? Where is he to find the time for his other necessary studies, especially if he is to include in them that handicraftsmanship which a certain school would have us believe to be the cure of all our architectural ills? The thing nowadays is simply not to be done. We make too much of draughtsmanship: it is, after all, with an architect only a means to an end, a link between his mind and the hand that has to execute his ideas; and it seems to me that the direct and simple methods of draughtsmanship employed by the architects of the Italian Renaissance—such, for instance, as may be found in the illustrations of Barbaro's *Vitruvius* or Palladio—are, as far as they go, adequate to their purpose, more suggestive, and, if I may put it so, more workmanlike from an architect's point of view than the amazing finish of the best Prix de Rome drawing ever made. The Count, I think it was, in *Wilhelm Meister*, made it his principle to get through life with the least possible quantity of

moral and intellectual baggage. Mr. Shaw's plea for fine scholarship in architectural drawing is very attractive, and would help towards a stand being made against the stuff that does duty for it at present. My point is that under modern conditions of architecture, conditions which we cannot escape, such attainment is more or less impossible for an architect. There are other things that we must do, and other knowledge which we are bound to master first. We do not want to make the burden of the architectural student too heavy to be borne.

I do not myself believe that the interests of architecture are served by exhibitions, but if we are to have them it would be a most useful step in the right direction to limit them to geometrical

drawings. Mr. Belcher puts it clearly that it is futile for architects to challenge comparison with painters on their own ground. The practice of modern architecture is difficult enough as it is without dabbling in the other arts. It is not for architects to drag red herrings across the scent by posing as painters, and it is no use expecting the public to understand and appreciate architecture if architects deliberately mislead the public as to the province and intention of that art. Where the shoe pinches seems to me to be not in the absence of facilities for exhibiting an art which by its essential conditions cannot be exhibited, but in the absence of a thoroughly-considered and well-organised system of education in the art of architecture.

The Life and Works of Charles Robert Cockerell, R.A.

II.—PRINCIPAL BUILDINGS.

Conclusion.

By the time he returned to England Cockerell was twenty-nine years old, so he began his purely architectural career somewhat late in life. But he brought with him a great reputation from

abroad which undoubtedly shortened the inevitable period of waiting. He had spent, as I have said, some six years in his father's and Mr. Smirke's offices, where he had seen a good deal of practical work; and this experience, with his natural aptitude and industry, quickly gave him the necessary skill in technical matters. The result was that when he set up for himself he soon began to find employment.

Among his earliest works were the Bristol Literary and Philosophical Institute, and the Hanover Chapel in Regent Street. In the latter he was confronted with the difficulty that the entrance had to be at the east end, and therefore behind the altar. Moreover, the floor space was so small that two tiers of galleries were necessary. Both these problems were very successfully grappled with and solved. We give a reproduction of his finished drawing for the façade. It has shared the fate of several of his works, for it was pulled down only a short time ago to make way for a huge shop. It was a work both beautiful and original, with much refinement of detail, and London is the poorer by its loss.

Another important early work is St. David's College, Lampeter, interesting chiefly as being one of the only Gothic buildings that Cockerell designed.

I shall now pass over a considerable period with the simple mention of one work, the great Scottish National Monument on Calton Hill, Edinburgh, [in which he collaborated with



CHARLES ROBERT COCKERELL, R.A.



THE HANOVER CHAPEL, REGENT STREET, LONDON.
RECENTLY PULLED DOWN.

Photo: W. E. Gray.

Playfair. This was work after his own heart. It was to be a reproduction of the Parthenon; but, owing I believe to want of funds, only a very small part was ever erected. In 1832 he was commissioned to build the Westminster Insurance Office in the Strand, and in the same year he was appointed architect to the Bank of England, for which he designed a new Dividend Office in Threadneedle Street; this, however, was taken down in 1848 to make way for the present Drawing Office, which is also from his hand.

About this time he was much occupied with the Cambridge University Library. For six years a controversy raged about the designs, though as far as I know Cockerell followed his invariable practice and allowed the raging to be done by his rivals, himself remaining silent. The original competitors in 1830 had been Messrs. Rickman and Hutchinson, Wilkins, Decimus Burton, and Cockerell. It would be tedious to relate the wordy war that followed; suffice it to say that in 1834 new designs were called for, and Cockerell's was chosen. Only the northern side of the quadrangle of the second design has been put up; and as this was the least important and ambitious part of the whole, it would be quite unfair to judge from it what the effect of the finished work would have been; but the draw-

ing, from which the proposed main façade is shown, shows that it would have been a noble and splendid building, worthy of the University.

Cockerell's next important work was the London and Westminster Bank in Lothbury. Both he and Tite had friends on the Board of Directors, and to avoid competition they agreed to work together. In the event the exterior was Cockerell's, and the interior chiefly Tite's. The main front has since been greatly extended with somewhat unhappy results. It was very simple, and with few parts, but of good proportions, and notable for the manner in which the rusticated piers, running through two stories from a plain stylobate, gave almost the effect of an order, while avoiding much detail and consequent expense. Two figures designed by Cockerell and executed by Nicholl, placed one at each end of the main cornice, bore an important part in the composition. The stones of the piers had their horizontal joints only rusticated in contrast to the arrangement of the rustication in the attic, which had vertical as well as horizontal joints. Cockerell always studied very carefully the masonry of his façades. His work generally showed a preference for large stones, and he made their arrangement play a subtle part in his

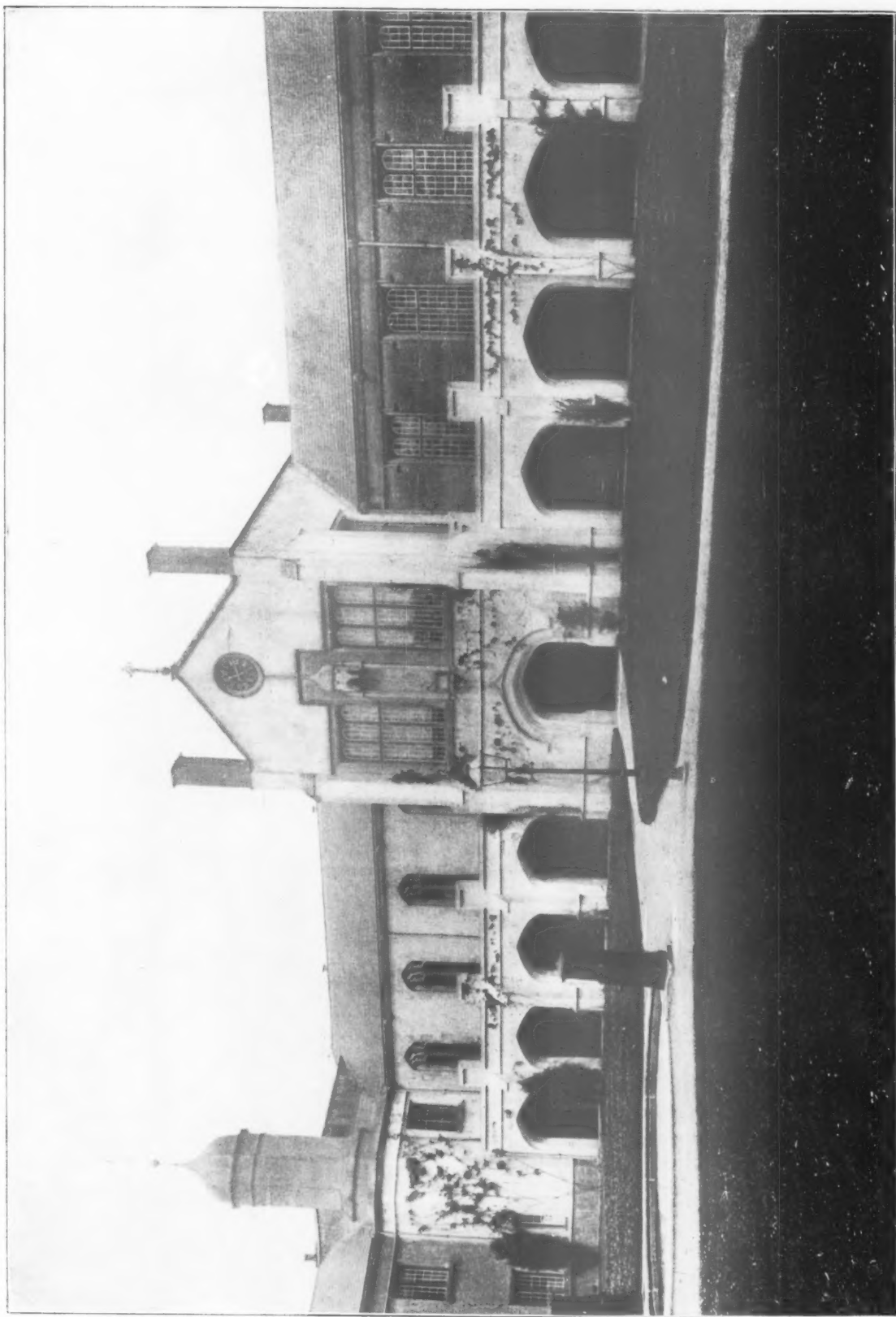


Photo: Caxton Press, Lampeter.

COURTYARD, ST. DAVID'S COLLEGE, LAMPETER.

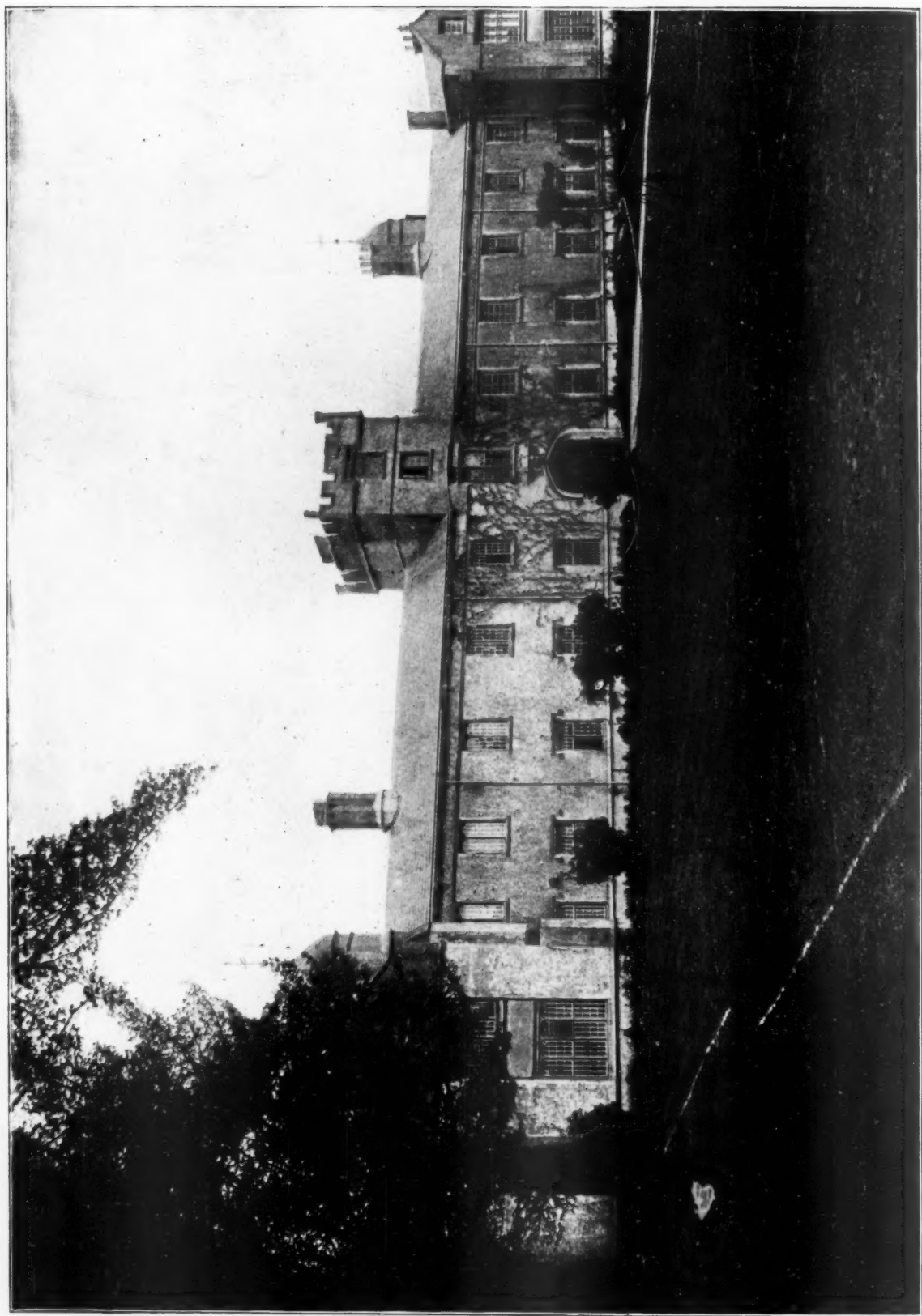
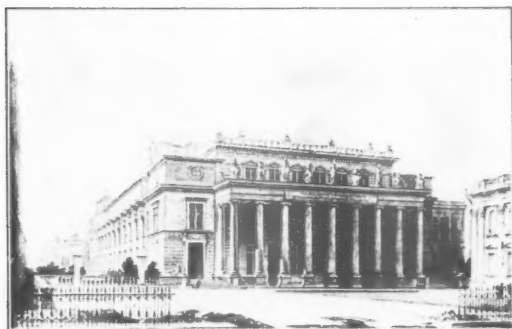


Photo: Casson Press, Lampeter.

ST. DAVID'S COLLEGE, LAMPETER. FROM THE GARDEN.



FINAL DESIGN FOR THE CAMBRIDGE UNIVERSITY LIBRARY.

Photo: W. H. Hayles.

designs, of which the Bank of England façade in Castle Street is a good example.

While busy with his practice Cockerell never ceased to work at the academic side of his art, and about this time he undertook and completed a composition called a "Tribute to the Memory of Sir Christopher Wren," showing sixty-three of his principal churches and other works. It was exhibited at the Royal Academy in 1863, and is perhaps the most beautiful of all his drawings.

It was in this year that the Royal Exchange was destroyed by fire, and an open competition was held for designs to replace it. The usual disputes arose, from which Cockerell rigidly held aloof, and his design was chosen. But his trouble had only begun. Several other architects were asked to engage with him in a fresh competition; but, seeing that the award had really been made, none of them considered himself at liberty to compete except Mr. Tite, Cockerell put his design into the form of a very large finished model, to which the selection committee and Mr. Tite, who were told of it, made no demur. However, when the designs were sent in Mr. Tite objected to the model, the committee would not even look at it, and Mr. Tite's design was chosen. It was a very bitter disappointment to Cockerell. A most beautiful wash drawing of the proposed façade hangs in the Royal Institute, and is here re-produced. All who are familiar with the building as it now stands will probably agree that Cockerell's design will bear comparison with it.

Having just spoken of the tribute to Wren and the drawing of the Royal Exchange, I should like to digress for a moment and speak of Cockerell's power as a draughtsman. Even as a boy he had considerable skill; but afterwards his power became very great. There is a quality about his pencilling which is very distinctive, and it has the rare merit of suggesting colour and tone. His work was deliberately kept within certain bounds, but I venture to say that in its

own sphere, though it may have been equalled, it has never been surpassed; indeed, I doubt whether it is possible to surpass it; and I cite the tribute to Wren and the Royal Exchange in support of the view. Drawing was to him as natural a mode of expression as speech. His brain was for ever conceiving new ideas to which his hand at once gave form: and to this I attribute the delicacy and originality of his decoration. I know quite well that drawing is not the be-all and end-all of an architect's work; indeed, I recognise that facile and picturesque drawing is too often a temptation to carelessness and a cloak for architectural poverty; while some of the greatest architects have been no draughtsmen. But surely many beautiful thoughts fall stillborn simply because there is no hand to bring them duly to the birth; and there must be more hope (to put it no higher) of grace and beauty in detail designed by a master of freehand than by one who is lost without his T-square and his compass.

In 1839 Cockerell won the competition for the Gallery at Oxford known as the Taylor and Randolph Buildings. This is perhaps the finest of his works. It is an E-shaped block, of two great wings united by a long gallery, in the middle of which is a very beautiful Ionic portico. An Ionic Order, of which each member is crowned with a statue, also adorns the wings, which consist of a basement and two stories surmounted by a main cornice, above which is an attic and subsidiary cornice. The late Mr. Brydon, who spoke with much authority, calls it an "almost perfect composition, a veritable architectural gem, in every way worthy of the great university town, and to my thinking artistically superior to anything that has been done there since. It bespeaks the artist and the scholar in every line, and proclaims him a consummate master of his craft. Though not a large building, as public buildings go, it has a quiet dignity which is beyond praise, enabling it to hold its own in a city renowned for its architectural monuments. We see in it the work of its architect at its very best. We feel all the grace of its Greek refinement, both in proportion and in detail, the appropriateness of its sculpture and carving, the judicious contrast of plain surface and richness of effect, with all the wealth of knowledge and skill, and yet that reticence of design which goes to make an architectural work of the highest merit. Again, as in his commercial offices, this Taylor Building is no mere copy of Greek features doing duty for lack of originality, but, on the contrary, it demonstrates once more the adaptability of the style to modern requirements."

At this period Cockerell was at the summit of

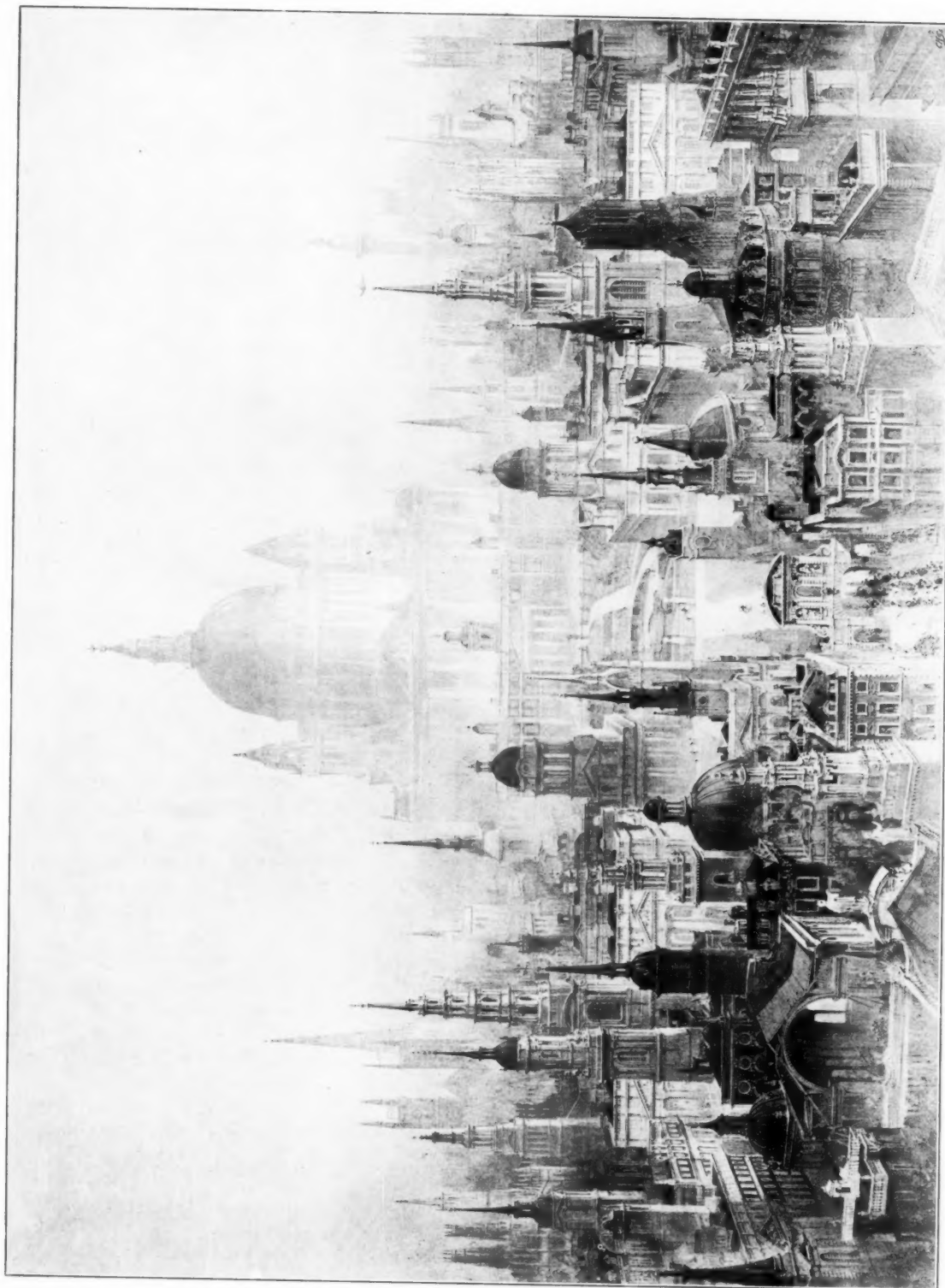


Photo: W. E. Gray.

TRIBUTE TO THE MEMORY OF SIR CHRISTOPHER WREN.

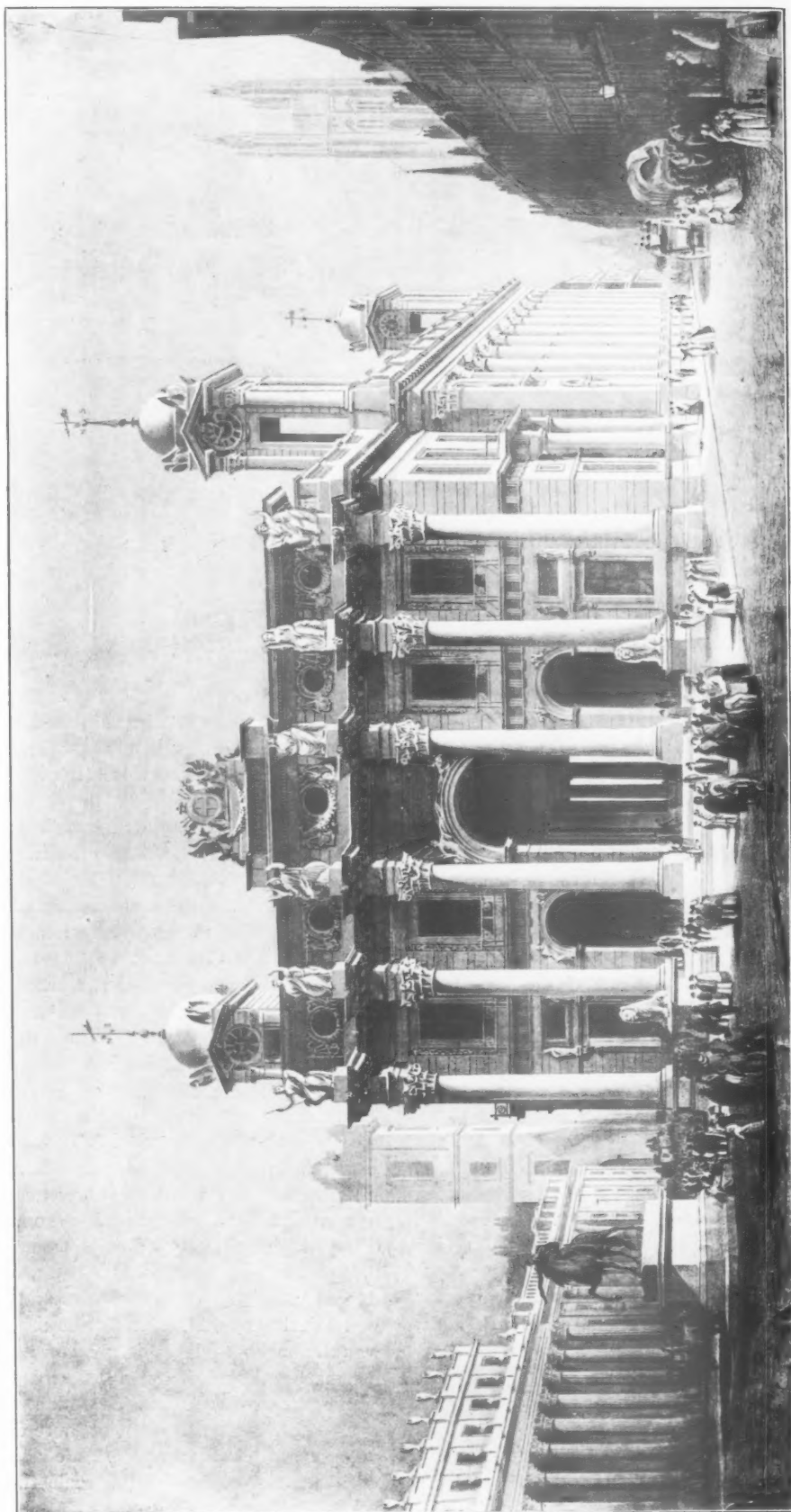
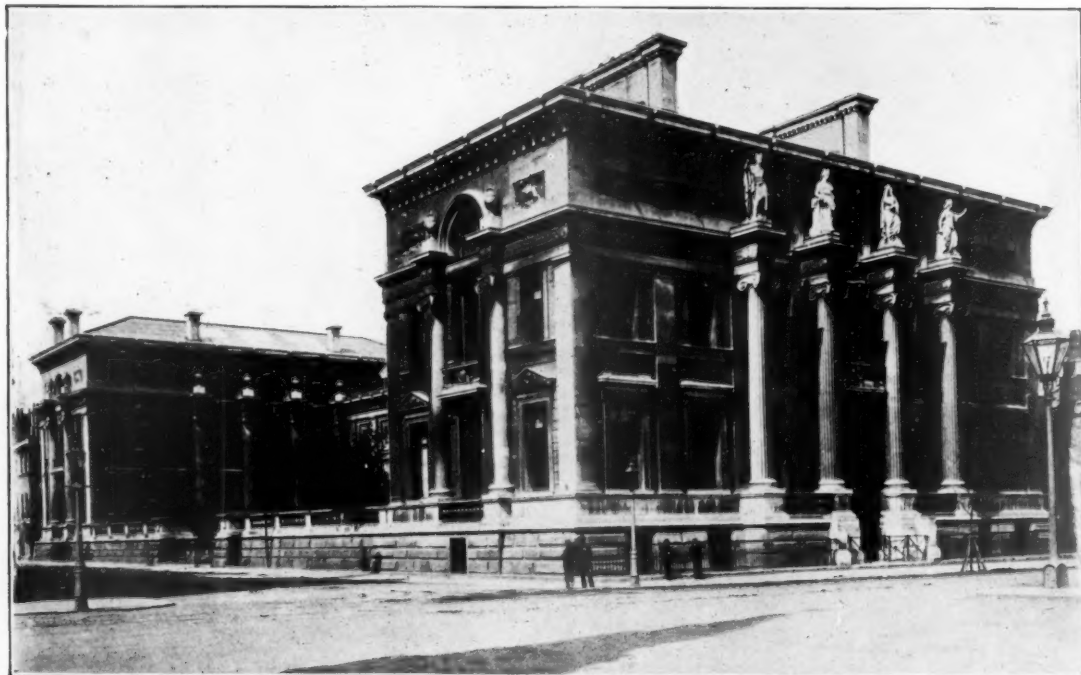


Photo: W. E. Gray.

DESIGN FOR THE ROYAL EXCHANGE.



TAYLOR AND RANDOLPH BUILDINGS, OXFORD.

From a Photo.

his artistic career, and commissions flowed in on him. His next important work was the Sun Fire Office in Threadneedle Street. His first design had to be altered owing to certain requirements of the City Council; the building as finally carried out was a noble work. But, alas! it has been sadly mutilated. Growing business made an extra story necessary, and the Directors insisted on sandwiching it in below the order, instead of adding it as an attic; though that was the course which their architect advised, and which should have been taken. The result is that the cornice is now quite out of proportion and inadequate; moreover, one front has been lengthened considerably, and altogether a beautiful design has been spoiled; a good instance of the evil effects of lay interference.

While on the subject of the Sun Fire Office I may as well speak of another of his commercial buildings, which was executed many years after, but which has some likeness to its elder brother. I mean the Liverpool and London and Globe building in Dale Street, Liverpool. With all its complete fitness for the use of business, it is truly a thing of beauty. There is not a bad line in it, and it is full of originality, especially in the exterior treatment of the staircases on the west front, though one could wish the top parapet over them had been strengthened. And all this was attained for a moderate outlay, considering the size of the building. The final cost was about

£45,000. I am sorry to say that the cornice has recently been seriously mutilated, one of the members being completely cut away, and the capitals of the columns greatly disfigured. It is sad that so delicately balanced a composition should be thus altered, and I hope that some authoritative protest from professional quarters will be made.

In 1829 Cockerell had been elected A.R.A., full R.A. in 1836, and four years later Professor of Architecture. His work in the latter position was truly after his own heart, and for 17 years he delivered a course of lectures, never twice the same, and always teeming with interest and research. Mr. George Aitchison, one of his pupils, says of them, "The lecture room was always crowded with members of the Royal Academy, students, and others, anxious to hear him and see his illustrations. The students hung upon his utterances; and while lecturing he would often pause, and then say, "and so on." He had dropped the thread of his discourse, forgotten his audience and the lecture-room, and was in Athens, admiring the Parthenon and communing with Pericles and Phidias. At other times he would pour out vivid pictures of the glories of Athens, Syracuse, or Rome. He spared no labour or expense in preparation, on which, while his fee was 60 guineas, he often spent more than £200.

Among other things, he made a great chart, 14 ft. by 10 ft., showing to scale the most im-



From a Photo lent by the Sun Insurance Office.

THE SUN INSURANCE OFFICE, THREADNEEDLE STREET, LONDON.
BEFORE ALTERATION.



THE BANK OF ENGLAND BRANCH,
LIVERPOOL.

Photo: E. Dockree.

portant buildings of the world. This he always hung up at his lectures, and called his "drop-scene." It is now at South Kensington. Later on he made a more detailed drawing of the same subject, 6 ft. by 5 ft., which he called "The Professor's Dream," and exhibited, in 1849, at the Royal Academy. Immense research and labour were necessary to complete it. I may mention that separate drawings were made of each building, and then cut out so as to make the final composition more easy.

In 1844 Cockerell competed for the Carlton Club, in Pall Mall, but he withdrew from the competition for some reason that I do not know, and Sydney Smirke was successful.

At this time he was much engaged with work

Office, where somewhat the same idea is worked out.

During 1846-7 Cockerell was much occupied with the finishing of the Fitzwilliam Museum at Cambridge, which Basevi had left incomplete at his death; but as Mr. E. M. Barry's subsequent alterations have largely destroyed whatever work he did there, I shall not linger over it. When Elmes died, in 1849, leaving St. George's Hall, Liverpool, unfinished, Cockerell was asked to continue the work, and he accepted the great honour all the more gladly that he had long known and loved Elmes. Two such men could not but be close friends: and while working out his splendid ideas the younger man was in constant touch with the elder, who gave him all the

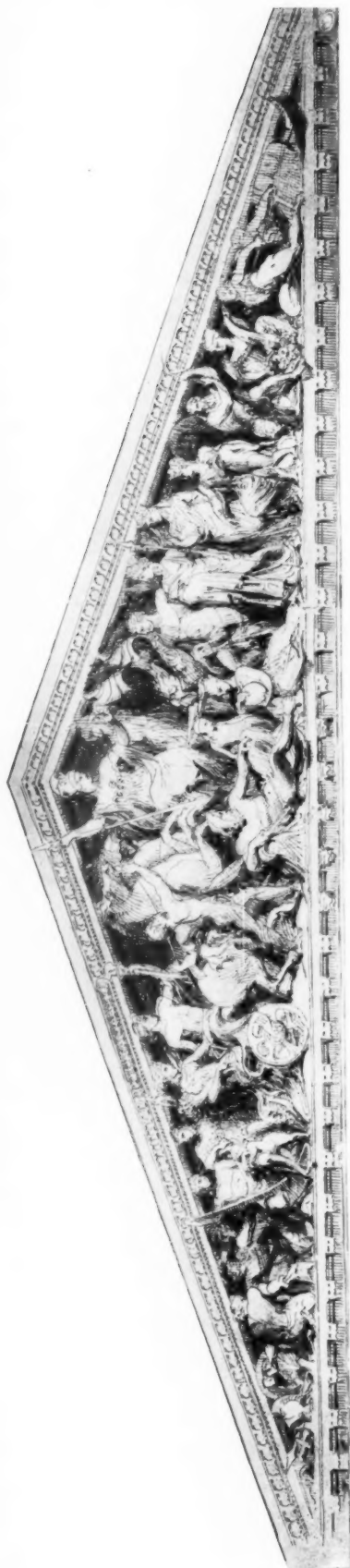


FITZWILLIAM MUSEUM, CAMBRIDGE.
FROM A DRAWING.

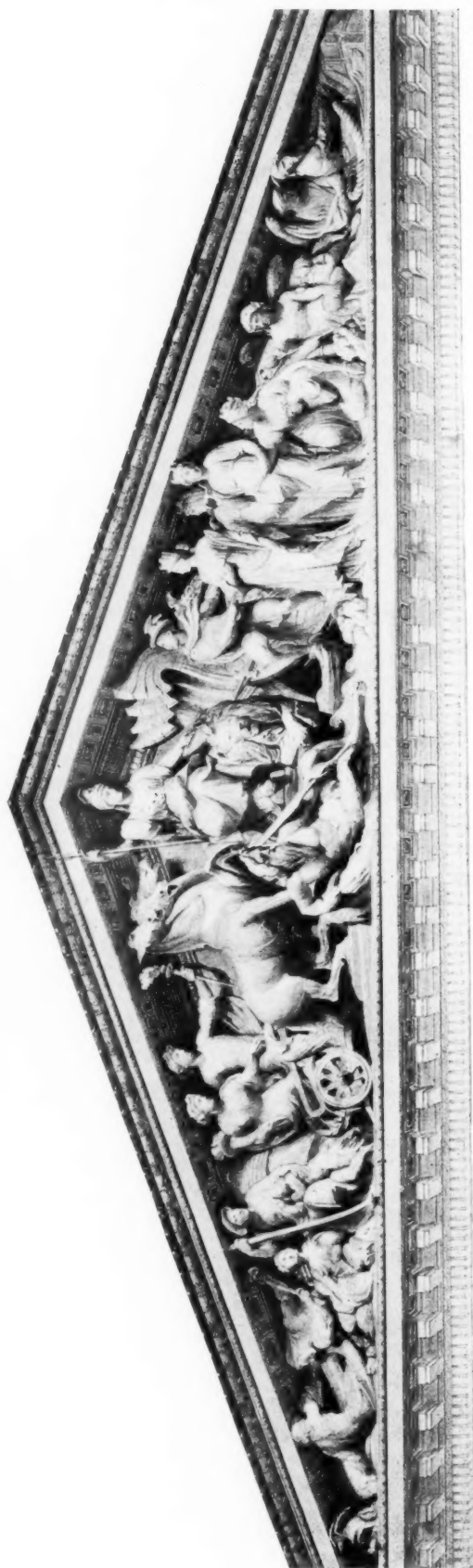
Photo: W. E. Gray.

for the Bank of England, and designed the branch buildings at Bristol, Manchester, and Liverpool. I wish more especially to speak of the latter. Mr. Heathcote Statham considers this the most beautiful of Cockerell's works. That is, of course, a question of personal preference, but I can easily understand him. It has always seemed to me that the building exactly tells its own story. It is the embodiment of the Great National Bank: dignified, reticent, and strong, depending for beauty on the perfection of its proportion rather than on adventitious ornament. Here at least the use of a massive order is justified, and its treatment is as original as it is refined. It recalls his earlier work, the Westminster Insurance

help he could from his ripe experience. Since Cockerell's death there has been some controversy as to the exact share attributable to him. I believe that, shortly, the following is the correct statement of the case. Elmes left the exterior nearly completed, and planned the general arrangement of the building and the main internal structure of the great hall; while he completed the beautiful northern entrance portico. The rest is Cockerell's. A good deal was said some time ago about the share of Alfred Stevens in the sculpture of the south pediment. I have been at some pains to find out the truth of this matter, and I believe that Mr. Brydon correctly summed it up when he said: "The work, as you know,



ORIGINAL SKETCH BY C. R. COCKERELL, "AN IDEA FOR THE FRONTPIECE OF A PUBLIC BUILDING IN ENGLAND."



Photos: W. E. Gray.

FINISHED DRAWING BY ALFRED STEVENS FROM THE ABOVE.

SCULPTURE OF THE SOUTH PEDIMENT, ST. GEORGE'S HALL, LIVERPOOL.

was executed by Nicholl, the sculptor, and about two years after Elmes's death, in 1849, Cockerell asked Stevens to make a drawing of the pediment for publication. He did so from the unfinished work in Nicholl's studio, and while so occupied made some suggestions for the improvement of the grouping of the figures, which, with the true sympathy of an artist for the opinion of such a man as Stevens, Cockerell adopted and had carried out by Nicholl."

Already in 1843 Cockerell had made a sketch of an "Idea for the Frontpiece of a Public Building in England" which Elmes saw and asked Cockerell to execute for his own great work, and we give the original sketch and Stevens's drawing placed together for comparison. I have dwelt on the sculpture at some length because I desire, while allowing due credit to Stevens for those modifications, to claim for Cockerell what I am bold enough to call the greatest post-classical composition of architectural sculpture that we know. Indeed, in speaking of St. George's Hall I find it hard not to use many superlatives. It cannot often happen that a great genius such as Elmes should find so entirely worthy a successor as Cockerell; and the united power of these two men has produced what is now, I believe, universally admitted to be one of the noblest buildings in the world. Yes, there were giants in those days. But I must confine myself to Cockerell's own work, and I think I shall be endorsed by all who know it in saying that it is of a kind that grows on one with study. Every detail is beautiful and original, the great hall speaks for itself, and I need only mention besides the small concert hall and the great organ with its gallery. Of special beauty are the bronze doors and great candelabra in the main hall. In connection with the latter I can give a good illustration of the laborious care Cockerell bestowed on his work. The candelabra partly consist of the beaks of Greek ships; and I have found in one of his portfolios a sheet of exquisite drawings of various forms of trireme copied from Greek coins. From March 1851 to September 1854 Cockerell gave of his very best, and in so doing fashioned a fitting crown to his career. It was in every sense a labour of love. His left hand never knew what his right hand did, but I know that Elmes's widow and son did not lose through his association with the work. With one exception, of which I have already written, this was his last important work, and in 1859 he retired from practice.

Throughout his life honours had been showered upon him. He was made Surveyor to St. Paul's in 1819, and to the East India House in the same year, and Architect to the Bank of England in

1833. I have already spoken of his election to the Royal Academy. He was a Chevalier of the Legion of Honour, Foreign Associate of the Académie des Beaux Arts of France, Member of the Roman Academy of St. Luke, of the Royal Academies of Bavaria, Belgium, and Denmark, of the Academies of Geneva and Genoa, and of the American Institute of Architects, and was the first Royal Gold Medallist of the Royal Institute. One more great honour awaited him. In 1861 he was elected the first professional President of the Royal Institute of British Architects, and the choice was eloquent of the universal love and respect that he inspired. At that time the great Battle of the Styles, which now seems so far away, was at its height. The Gothic wave was rising to its full strength, and the struggle raged bitterly. But no one ever thought of associating Cockerell with a party. He had kept aloof from controversy of every sort; so that when the time came to elect a President, and neither party would yield to the other, or suffer an opponent to be chosen, all men turned to him. In 1863 he died, and was buried in St. Paul's beside Sir Christopher Wren.

In a paper such as the present I must perforce leave unsaid much that I should like to say. But I must make an attempt shortly to sum up Cockerell's position. Fergusson, with his usual comprehensiveness, says: "In youth he travelled much and resided long in Greece, so that it is little to be wondered at that a student of his bent of mind became so deeply enamoured with the arts of that classic land that he never afterwards abandoned them. Gothic made him shudder, and even Italian was not sufficiently refined for his taste." Now this is an absolute mistake. His work on William of Wykeham, and his very learned and elaborate treatise on the iconography of Wells and other cathedrals show that Cockerell deeply appreciated and loved Gothic work. True it is that his training and his nature led him to follow the Greek model almost entirely; but that did not prevent his admiring another school.

So far from being prejudiced in his taste, Cockerell, living in an age of violent professional division, was singularly catholic. To him his profession was not merely a living, but his very life. He was intensely proud of it. He knew that Architecture is the mother of all the arts, the one indispensable art. He kept before him the thought that the architect's work alone is ever present to the eyes of his fellow men; and he felt deeply the duty of giving his very best, helping to make life more beautiful and so better. To his great power of production he added a far rarer gift, the power of selection, without which can be no true art. The volume of his completed work



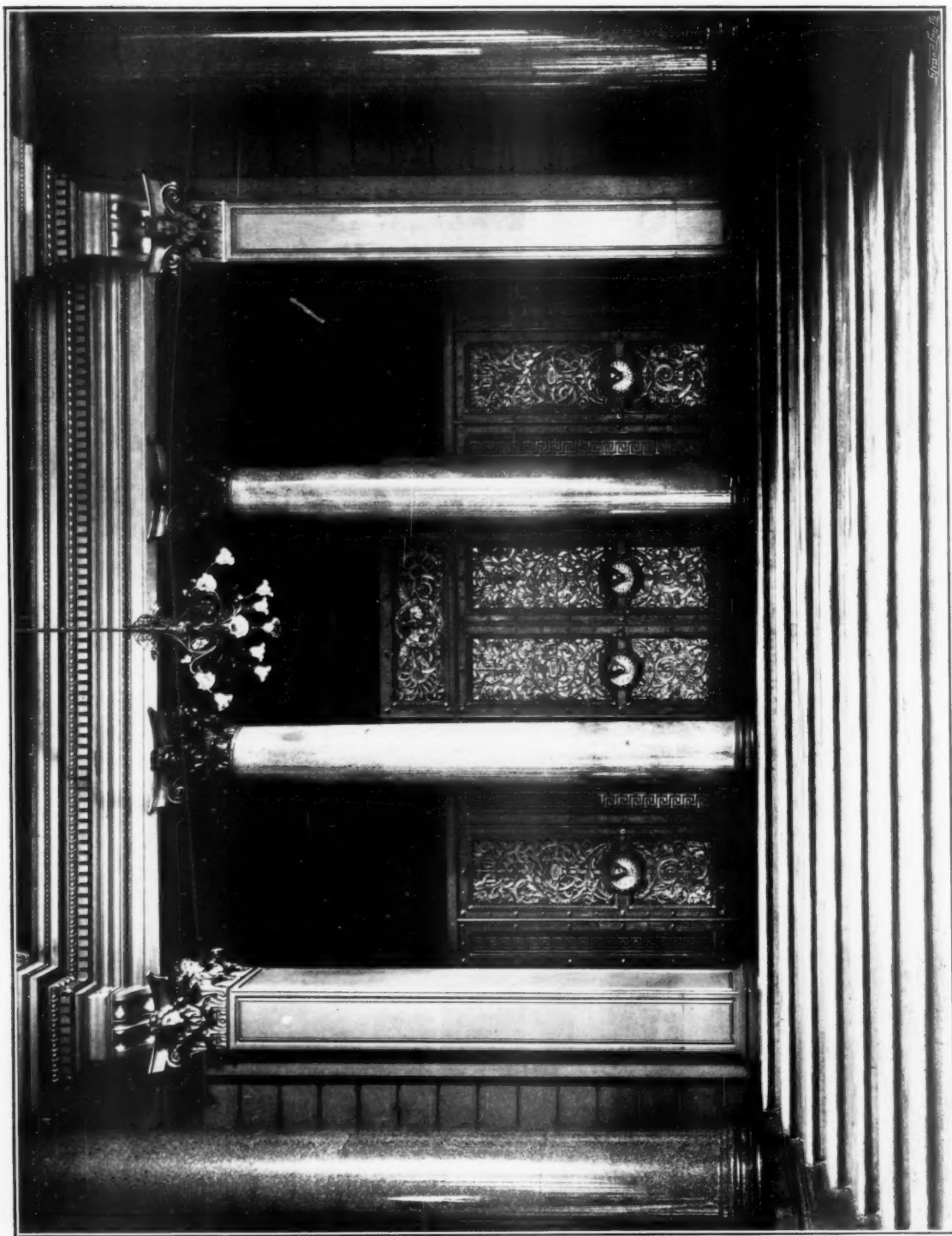
ST. GEORGE'S HALL, LIVERPOOL,
ORCHESTRA AND GRAND ORGAN.

Photo : E. Dockree.



ST. GEORGE'S HALL, LIVERPOOL.
DETAIL OF GREAT HALL AND A CHANDELIER.

Photo : E. Dockree

*Photo : E. Dockree.*

ST. GEORGE'S HALL, LIVERPOOL. THE BRONZE GATES,
FROM THE GREAT HALL.



ST. GEORGE'S HALL, LIVERPOOL. NORTH-WEST
ANGLE OF THE GREAT HALL.

Photo : E. Dockree.

is small as men reckon nowadays, yet he was always busy, studying and re-studying his work, pouring out on each design enough beauty and thought to furnish forth many works of lesser men. His other greatest gift was originality. Brydon says of him: "In Cockerell we have a master who, at once a great artist and a scholar, drew his inspiration from both sources, combining the adaptability of the Italian with the refinement and grace of the Greek, while through it all runs the impress of the individuality of the man himself, without which no great art was ever generated." It is by virtue of this that he, with Barry, stands out above his fellow devotees of the Greek revival. He grasped the fact that the conditions of life now differ radically from those of the great days of Greece, and that any attempt to wrest purely Grecian forms to modern uses is foredoomed to failure. Seeing this clearly, he turned his great knowledge and power to truer ends, avoided mere copying, and, while keeping his Grecian ideal ever before him, planned his buildings as a Greek would have planned them under modern conditions. In the result he produced work perfectly adapted to our life to-day, but instinct with the true purity and the strong, simple grace of Greek art. Mr. Phené Spiers tells us that he once was in the city on a Sunday when it

was quite empty, and that standing before the Sun Fire Office he found Lord Leighton, who told him that whenever he wanted to revivify himself with the sense of the beauty of Greek work he used to come down and look at Cockerell's buildings. That is a splendid tribute of admiration. For many years after Cockerell's death in 1863, the Gothic flood covered the land, and his work was forgotten or despised. But now the waters have receded, and as less one-sided views spread among us I believe and hope that there will return a true appreciation of his genius.

Of his private life and character this is not the place to speak; I will only say that he was loved as few are loved, both by his own folk and his friends. Meanness, coarseness, or wrong-doing were abhorrent to him, but he never indulged in railing. If he disliked any man he said nothing, but simply ignored his existence. In conclusion, I can find no better words in which to describe him than Professor George Aitchison's: "In the roll of British architects few have brought so many titles to admiration—ripe scholarship, exquisite delineation, masterly composition, uprightness, integrity, genius, and enthusiasm; and withal the dignified and refined manners of the high-bred English gentleman."

ROBERT PEPYS COCKERELL.

The Late Robert Pepys Cockerell.

THE sad news that Robert Pepys Cockerell died at Liverpool on Wednesday, August 6th, of typhoid fever, comes as a great blow to many who knew him personally, and will also be received with sincere regret by all architects to whom the name of Cockerell is a household word. The son of Frederick Pepys Cockerell, that brilliant draughtsman who died when his name was just beginning to be widely known, and grandson of Charles Robert Cockerell, the most distinguished classicist of the last century, poor Cockerell inherited a love for architecture seldom found except in those who practise it as a profession. His knowledge of it was considerable; and his taste, as was only to be expected, refined and discriminating. For his grandfather's memory and work he entertained a veneration and admira-

tion which were touching in their intensity. He had formed a large collection of his grandfather's notebooks, sketches, and designs, and was never so happy as when looking through them, or showing them to others. No scrap, however small, that had not for him some interest. His constant request was, "Tell me of someone who would care to see them." A barrister by profession, he practised in India for some time, and only returned to England two or three years ago. Last year he read an excellent paper before the Liverpool Architectural Society, on "The Life and Works of C. R. Cockerell," which paper, slightly amended, is now being published in this Journal. It is fitting that this should have been almost the last work on which he was engaged.

F. M. SIMPSON.

Mediæval Figure-Sculpture in England.

CHAPTER III.—NORMAN SCULPTURE. SECTION (B): THE ROMANESQUE ADVANCE TO FREE SCULPTURE.

THE progress of Norman figure-sculpture had not been entirely at the mercy of that inexpert technique of the Norman mason, which our previous chapter has illustrated. There remained one thread of Saxon art which we did not completely follow up, that which in the eleventh-century prosperity of large towns like York and Lincoln would seem to have produced fine works of slab-sculpture (see Figs. 20 and 21 in last chapter) close upon the times of the Conquest. It may be taken that in such towns there were established crafts of goldsmith and imager (identical trades in the middle ages), and when the actual violences of warfare were over these crafts would be at work again, and their production of imagery could not fail to be an influence on the figure-work of the stone-sculptor; and, carried on immediately under the patronage of the Church, this image-work would reflect the continental monastic culture of art, and its influence would act in the direction of a rejection of Norse barbarisms, and the attainment of a grace in the figure unknown to the Norse arts.

This development will form the subject of the present chapter. Our introduction has already insisted on the close connection of the early stone-carving with the crafts of the goldsmith; and there is no lack of evidence that working in gold and silver was common in monastic churches at the time of the Conquest. Coventry Abbey, for example, was (c. 1050) specially adorned, Lady Godiva bringing many goldsmiths, who, with gold and silver, wrought "sacros textus, et cruces, ac imagines sanctorum."³⁴ At Abingdon, at the same date, the Abbot of the monastery was noted as himself being a craftsman in metal, "in auri et argenti fabricio operator mirificus."³⁵ At Canterbury, Lanfranc's Cathedral, of 1070, is recorded as having images on the beams for both altar and rood, which would seem (see *Introduction*) to have been by goldsmiths.

But we have no examples of the actual works of these artists; the destruction of images has

been complete, and we have only subsidiary means of tracing, to some extent, the style of their figure-work. The seals affixed to many mediæval documents have come down to us, and these show figure-work in sufficient quantity to give a record, on a small scale, of the current fashions of figure-modelling—an assistance invaluable to us in determining its progress in the hands of the goldsmith. Some three inches in diameter, circular or oval, mediæval seals were of wax, pressed from metal *matrices*, which were carefully finished and delicately engraved. We have such seals, dating from c. 1050: and, after the Conquest, as our numerous examples testify, the skill of the seal engraver was in continual request. Immediately on the accession of any authority (such as King, Bishop, or Abbot), or upon the creation of any corporation (as in the foundation of a Cathedral or Conventual Chapter), the making of a seal was necessary for the signature of leases and contracts. So the styles of these impressions can generally be assigned with confidence to about the dates of the various appointments or foundations in each particular case. Thus, Lincoln Cathedral, till a year or two back,



A. G.

FIG. 39.—SEAL OF KING EDWARD THE CONFESSOR.

still sealed with a mould wrought³⁶ at the end of the eleventh century (Fig. 40), when Lincoln was made the centre of the see in place of Dorchester. There are seals of the great monasteries of Bury St. Edmunds and St. Albans, which may also be taken as of this early date, marking their refoundation under Norman abbots in 1070 and 1077, and those of Winchester and Wallingford are very

³⁴ See Ordericus Vitalis, also William of Malmesbury.

³⁵ Anglia Sacra.

³⁶ The matrix is, however, considered as a twelfth-century reproduction of the earlier design.



FIG. 40.—SEAL OF THE LINCOLN CHAPTER. A. G.

similar, all showing the same type of figure-modelling that we see in the seal of King Edward the Confessor (Fig. 39).

While in much of this seal-work we can recognise links with Saxon art—e.g., in the draperies (see Figs. 18, 20, and 40), yet the figure-type itself is distinct from that we have illustrated from Chichester and Romsey, from Bristol and Lincoln. Instead of the long sideways representations the figure is full-faced, usually seated with the right hand raised and the left holding a book or other object, there being no difference of action whether the meaning is *The Christ* or *Our Lady*, an apostle or a king. We can trace this motive as founded on that of the Byzantine consular diptych, and as introduced into England with the monastic distribution of Carolingian art. The full-faced *majesty* of Christ appears in Saxon illuminations of the eleventh century, and in stone the Lincoln apostle we have illustrated (Fig. 20) was apparently on one side of such a *majesty*. We must date, however, to after 1100³⁷ its general use in architectural carving. In the twelfth century the seated full-face figure of Christ becomes the usual subject of the door-head or tympanum, which the Normans made the principal field of architec-

tural sculpture. This figure is most often set in a *vesica*, or pointed panel, supported by angels, with the symbols of evangelists or figures on either side, this panel being just that of many of the seals (see Fig. 40), and all the details having considerable likeness to those of the seal-modelling.

A similar close connection between the stone-cutting and modelling crafts is observable in the early lead fonts, which are usually set with arcades and ornaments copied from architectural work, while the figures are those of the seals. And then we have such stone fonts as those of Hereford Cathedral and Coleshill, Warwickshire, with the same motives worked by the mason. In these the chiseller has necessarily been brought into line with the modeller, and so his earlier rudimentary technique is modified. The three distinctions of early Norman style which we have classified in the previous chapter pass away. The incised plane-work of the Norse cross-sculptor, the shallow groovings of the mason set to copy painted decoration, the block carvings of the architectural waller, all alike yield to the ambitions of the figure modeller. And so we reach sculpture which carries on the traditions of Saxon slab-carving, but with fresh motives and a distinct style, directly upon the way to the free sculpture of the figure.

Perhaps the earliest series of sculptures to show this development are to be found on the west front of Lincoln Cathedral. If we could date these by the walls in which they are set, walls forming part of the church of Bishop Remigius, which was building about the year 1075, they would stand quite alone among the monuments of that period. There is, however, strong evidence that they are not in their original position; the subjects represented do not form a continuous and connected series, but are mixed up anyhow, and we find Daniel in the lions' den set between two slabs representing Noah building the Ark and Noah in the Ark (Fig. 41). In style, too, the various slabs differ from one another, and if they do not vary in date it is difficult to account for the



FIG. 41.—LINCOLN CATHEDRAL. PANEL ON WEST FRONT. NOAH AND DANIEL. A. G.

³⁷ See note 27 in chapter II.

striking individualities of technique in what was executed all of a piece even at various hands. Thus the row of saints (Fig. 42) with their strained draperies, flatly cut with almost parallel



A. G.

FIG. 42.—LINCOLN CATHEDRAL. PANEL ON WEST FRONT. SAINTS OR APOSTLES.

fold, recall the Apostles in the porch of Malmesbury Abbey, a work which we shall discuss a little later (see Fig. 51) and are different in style from such well-adjusted and proportioned figures as we have in the scene of *Our Lord with a Disciple* (Fig. 43). Midway between these comes a slab representing the angel expelling Adam and Eve from Paradise (Fig. 44), though the stiffness



A. G.

FIG. 43.—LINCOLN CATHEDRAL. PANEL ON WEST FRONT. OUR LORD WITH DISCIPLE.

here may, perhaps, be put down to want of experience in dealing with the nude. The smooth thin draperies again in the *Tillers of the Soil* (Fig. 45) are quite unlike any of the renderings of drapery in the other scenes mentioned above, but are more like that of Noah in the *Building of the Ark* (see Fig. 41). Another slab showing the *Descent of Christ into Hell* has a long series of writhing figures of devils and those in torment which are again distinct, exhibiting the Scan-



A. G.

FIG. 44.—LINCOLN CATHEDRAL. PANEL ON WEST FRONT. EXPULSION OF ADAM AND EVE.

dinavian technique which we illustrated in Chapter II. (see also Fig. 46): while that representing the *Feast at Emmaus* (Fig. 46) is of a quality resembling the twelfth-century work at Vezelay, in Burgundy, as to which we shall speak presently. The treatment of canopies also can be seen to be that of the Much Wenlock Lavatory and the Southrop Font (see Figs. 52 and 53), which we connect with Burgundy. And finally, in more than one instance the design is completed in a shallow style and with coarse and inferior workmanship on the actual stones of the wall in which they are set, as, for example, in the *Mouth of Hell* (Fig. 46).

In view of all this it is open to suggest, that these sculptures were not actually executed as part of the building of the Lincoln front of Remigius in 1075. They may so be taken



A. G.

FIG. 45.—LINCOLN CATHEDRAL. PANEL ON WEST FRONT.
TILLERS OF THE SOIL.

as either earlier or later. One commonly accepted theory is that they are of antecedent Saxon workmanship, and were so much admired by the Norman builder that they were inserted by him in his new church. If so, they remain the solitary survivors of a school of great promise and skill, of which we have no hint elsewhere: for these Lincoln figures are not the long stooping saints of the Winchester art, nor can we show any good likeness to them in any of the other series of works which we have illustrated as examples of Pre-Conquest art. We are, therefore, after due consideration, induced to think that they belong to dates in the first part of the twelfth century, when they would not stand in quite such splendid isolation. The fine proportions inclined rather to the short than the tall, the canopy in the *Feast at Emmaus* and the border above the *Tillers of the Soil* would all be more naturally placed in the twelfth century than in Pre-

Conquest times. And, indeed, it is not absolutely necessary for the sculptures to have been in existence before the wall in which they are set. We know that the West Front of Lincoln has undergone various re-constructions and improvements at various dates. About 1145 Bishop Alexander inserted three doorways, and these in the thirteenth century, and again afterwards, were over-built with later work. It is quite possible that our sculptures should be of more than one period, and have reached their present position after more than one removal.

But whatever conclusion we come to as to the date of the Lincoln figures, it is interesting to find here a school of sculpture which had attained a considerable degree of excellence, and which seems to show some connection with works of the twelfth century in other districts. We can realise how, in a city like Lincoln, such a school originated in a fusion of the goldsmith's art with the stone-cutter's—so that, while it preserved many of the best qualities of Saxon art, it immediately, in the birth of architectural skill, attained a vigour and boldness that made more promise than the languid, if elegant, productions of the earlier Winchester artist.

Taking account of this work of Lincoln, as by its position constituting a central school of sculptors' art, we are able to set round it four districts for the most important of that twelfth-century figure-carving, which we class as dependent upon the art of the modeller and goldsmith. First is the Western district, mainly that of the dioceses of Hereford and Worcester, but also stretching across the centre of England and southwards into Somerset. Then an Eastern district is represented at Ely: a Northern is apparently associated with



A. G.

FIG. 46.—LINCOLN CATHEDRAL. PANELS ON WEST FRONT.
A. FEAST OF EMMAUS. B. MOUTH OF HELL.



FIG. 47.—FOWNHOPE CHURCH, HEREFORDSHIRE. TYMPANUM NOW BUILT INTO WALL.

Durham: while the fourth district may be recognised very distinctly as attached to Rochester and Canterbury.

As to the first of these areas, we have particularised it as affording a series of works belonging to the Norse school of early Norman carvers. Some of these works were undoubtedly early, but we cannot set before 1125 the tympanum carvings, which at Hereford (St. Leonard's Hospital), Rowstone and Shobdon seem all on one model, as if copied from one goldsmith's design, but varied by the handling of different masons. In the case of Shobdon the building of the church is recorded in 1145, and its sculpture has most distinctly the Norse treatment in the modelling on plane surfaces, and also in the stark attitude of the figure.³⁸ It is attached to shafts with barbaric figure-carvings, much as we have shown them (Fig. 35 in Chapter II.) at Kilpeck, and with also elaborate and beautiful scroll-works, like those on the Durham doorways and on the capitals of St. Peter's, Northampton, works of similar date. Very much the same may be seen on the ambo of Sant' Ambrogio, Milan, and this style may be counted as the vernacular of the stone-carving craft in the second quarter of the twelfth century throughout Western Europe. The special technique of this art lies in the flat ribbing of its scroll-stems and their twisted elegance. The example we illustrate from Fownhope Church, near Hereford (Fig. 47) shows both figure-work and scroll-carving characteristically, and also the close connection with such seals as those

of Lincoln. Looking at Fig. 40 we can see how the folds at the bottom of the garment are just those of the Fownhope figure. In Gloucestershire and southwards a less distinguished style of figure with blunter modelling and usually not enclosed within the vesica is prevalent, used along with the enriched arch moulds and beak-heads of the later Norman art. We give an example from Elkstone (Fig. 48), where the technique is clearly that of the modeller.

There is too close similarity between the figure-work of seals and that on the lead fonts. Of these fonts there remain to us some half-dozen in Gloucestershire and Oxfordshire with architectural ornaments that date them to the first half of the twelfth century. We illustrate that of Dorchester, Oxfordshire (Fig. 49), with which may be compared the contemporary seal-work of the neighbouring abbey of Abingdon (Fig. 50). In the font of Hereford Cathedral we have a direct reproduction of such modelling by the stonemason, who has, however, round the base moulded his lions' heads in the round.

In direct association with this Western figure-



Photo: H. Taunt and Co.

FIG. 48.—ELKSTONE CHURCH, GLOUCESTERSHIRE.

³⁸ There is also another tympanum that remains in the ruins of this church, which, though much defaced, still shows a remarkable figure subject.



FIG. 49.—DORCHESTER CHURCH, OXFORDSHIRE. LEAD FONT.
From a photograph kindly lent by J. Renton Dunlop, Esq.

carving of doorheads, and the modelling of lead fonts, we would place certain sculptures found in the Midland districts of England, which, if not completely free sculpture, have by their full relief, and the roundness of their modellings, advanced a considerable distance from the pictorial expression of early Norman sculpture. First of these are the remarkable groups of Apostles set in the



A. G.

FIG. 50.—SEAL OF ABINGDON ABBEY.

porch of Malmesbury Abbey (Fig. 51). Then there are two panel-subjects at Much Wenlock (Fig. 52), on the outside of what would seem to have been a well-head, or water cistern, in the cloister; and with this may be associated the Crucifixion on the font at Coleshill close by in Warwickshire; and thirdly, there has been preserved a block of carving in the transept of Oxford Cathedral with figures in high relief (representing

Adam and Eve, The Sacrifice of Isaac, and another scene). And of similar style to this last are eight figures under trefoil arches set round the font of Southrop (Fig. 53), with postures and draperies that have the same character, but with better proportions and superior workmanship, and probably of later date.

Affiliation with the Hereford School, and with such modellings as that of the Dorchester font and the Abingdon seal must, we think, be allowed

to this group of figures, though the reliefs and modellings are more pronounced. At Malmesbury, despite the peculiarity of the flying angel, which has such a Saxon look, we can see no good reason for separating the Apostles on either side of the porch from the tympanum of the church doorway itself, and this belongs to the Hereford craftsmanship. Moreover, the workmanship of the drapery folds, with heavy beaded edgings, is that of the Southrop font and the Much Wenlock panels. The whole, too, must go with the enriched encircling arches, where the strap-works belong unmistakably to the twelfth-century Norman art of the district (see Fig. 36, Chapter II). The



FIG. 52.—MUCH WENLOCK PRIORY. LAVATORY IN CLOISTER.

From a photograph kindly lent by S. Gardner, Esq.



FIG. 51.—MALMESBURY ABBEY CHURCH. APOSTLES IN SOUTH PORCH.

From a photograph kindly lent by S. Gardner, Esq.

immediate likeness of these Apostles and figures to those at Lincoln (Fig. 42, also see Fig. 20, Chapter II.) has already been noted, and in both places we seem to cross the threshold between the Saxon and the Norman style without a break, as if the stone-cutter of the second quarter of the twelfth century took up the style of a hundred years earlier, receiving it, as it were, from the hands of the goldsmith modellers and seal-cutters, whose crafts had been in continuous exercise. But at Malmesbury, in the manner of the medallions with which the outer

seem here in the swing of that simultaneous development of the monastic arts of Europe, which was no local phenomenon, but what at Milan, at Vezelay, and at Rochester alike, was the onward sweep towards the production of a free sculpture, the desertion of the traditional models of the Byzantine goldsmith, and the striking out by the stonemason of a path of his own.

Turning to our second district, in the East Anglian art, of Ely, we see much less proof of this progress. The prior's doorway from the cloister (Fig. 54) must have been built along with the aisle wall, c. 1140. Its arch-enrichments, and the elaborate pillars, have the scroll-works of fine finish and expert craftsmanship which we have called the vernacular of the twelfth-century stonemason. But it is to be seen that the figure-motive of the tympanum has developed no such accomplished figure-craft as at Lincoln (Fig. 41) or in the West. True, the modelling and detail are those of a painting or seal, such as that of the neighbouring monastery of Binham, Norfolk (Fig. 55). But the mason's carving at Ely is traced on a flat plane, cut down deeply on the outline, and with details simply incised upon the surface. The figures in the spandrels of the other door from the Ely cloister are similar. And a still more remarkable exhibition of this primitive manner of plane-engraving is that in the sepulchral slab brought from the neighbouring church of St. Mary's, now in the quire of the cathedral. It represents St. Michael carrying a soul to heaven, and has with its fine draughtmanship a singularly wooden style of stone treatment.

The extraordinary inexpertness shown by this Ely carving in its figure-sculpture (see, for ex-

*Photo: H. Taunt and Co.*

FIG. 53.—SOUTHROP CHURCH, GLOUCESTERSHIRE. FONT.



FIG. 54.—ELY CATHEDRAL. TYMPANUM OF PRIOR'S DOOR FROM CLOISTER.

ample, the monstrous arms of the angels), and its distinct pictorial effects, illustrate how here in the eastern Benedictine abbeys, Norman building had relied but little on the dexterity of the chisel, but had built masses of masonry whose finishing was with painted sumptuousness. And just as the building style of Ely lingered in Romanesque, so its figure-sculpture was retrograde. The West of England in architecture, and its carving, was more in the run of advance towards Gothic.

The peculiar disposition of the draperies cross-wise upon the limbs at Ely (see also the Dorchester font and the Malmesbury angel) is a mark



FIG. 55.—SEAL OF BINHAM ABBEY.

of the early twelfth-century style in drapery, which appears in the manuscript-painting in succession to the Saxon treatment with finely radiating lines and fluttering edges. At Ely this representation seems a belated rendering of a painting, an endeavour to represent the draughtsman's lines by a meagre grooving. But in the Northern art of Durham was quite another school of work, that with the same style of draperies has a grace of pose, and a delicacy of execution, which shows it perhaps the most accomplished of all our

English twelfth-century sculpture. The panels which we illustrate (Figs. 56 and 57) were found built into the walls of the canons' houses, and were possibly part of a twelfth-century reredos: The stone is the sandstone of the neighbourhood, and we can only conjecture that where work of this



FIG. 56.—DURHAM CATHEDRAL. SLAB IN LIBRARY.

finish was possible, there must have been a considerable practice of sculpture. The step of art was certainly no insignificant one, that in a period of little over a hundred years after the degraded cross-work of c. 1000 (see Figs. 7 and 9 in Chapter I.) made such attainment possible.

A few miles south-east of Durham, in Kelloe churchyard, is a standing cross (Fig. 58) which, while preserving the traditional form and panelled



A. G.

FIG. 57.—DURHAM CATHEDRAL. SLAB IN LIBRARY.

faces of the Anglian cross-work (see illustrations in Chapter I.), shows in its figure-work the delicate grace of the Durham panels, but now with a treatment of drapery in parallel folds which must be later in style. All its details can, however, be exactly matched in the monastic seal which was obtained at Gateshead in the neighbourhood, and is at Burlington House, in the possession of the Society of Antiquaries. Still these works are frankly pictorial enforcements of painted detail; they have not the movement of the architectural art of sculpture as we have seen it at Lincoln, Southrop, and as we shall see it at Rochester. Nor can we derive from them any permanent school of free sculpture in the North. Indeed, at the time of these Durham carvings, outside the conservative Romanesque of the great Benedictine monastery of St. Cuthbert, the newer religious orders, Augustinians and Cistercians, were already at work upon the great fabric of Gothic construction, which in its early austerity scrupulously discarded any sculptural fancy of the chisel, and for a time gave no place to the figure-sculptor.

In the south-east, however, under the monastic régime of quite another school, we can trace a continuous advance from the primitive expressions of the mason to the development of the free figure in the second half of the twelfth century. The early twelfth-century rebuildings of Canterbury and Rochester were by no means in the plain unornamented walling-styles of the first Norman art to which the eastern abbeys adhered. The enlargement of Canterbury quire under Priors Ernulf and Conrad, had a special magnificence of architectural style. The remains, too, of the Rochester buildings show the twelfth-century stone-works of Ernulf and John of Canterbury, enriched everywhere with elaborate carv-

ings. The chief adornment of Rochester was the west doorway, built before 1150, where the *Majesty* in the tympanum (Fig. 59), though damaged, still remains our most important sculpture of the twelfth century; and on either side we have here (what we have of this date nowhere else in England) flanking statues niched into the columns of the archway (Fig. 60). The methods and arrangement of this work are those of the contemporary works at Vezelay in Burgundy, at



FIG. 58.—CROSS IN KELLOE CHURCHYARD, DURHAM.

St. Trophimes, Arles, and elsewhere, the later most magnificent development of the motive being that at Santiago de Compostella in Spain.



FIG. 59.—ROCHESTER CATHEDRAL. TYMPANUM OF WEST DOORWAY.

A. G.

As compared with any other English work of the twelfth century that remains to us, that at Rochester has a robustness and artistic completeness which we must assign to continental craftsmanship.

At Barfreton,³⁹ however, a short distance from Canterbury, is a composition of great merit, but distinctly English (Fig. 61), since we can note it as founded on the paintings of English churches and manuscripts. The freedom and looseness of the scroll work⁴⁰ on either side of the figure is what can be seen in the monkish paintings of Winchester and St. Albans, and the arch-moulds set with medallions of little animals and birds, the grotesque and zodiac signs (Fig. 62), are what our architectural carvers did at Malmesbury, Kilpeck, and Iffley. The subjects themselves, no doubt, were those of common use in the whole body of Western art, whether here or abroad; but this particular development in medallions occurs only in England, being founded on the native painting of manuscripts, and possibly in touch with the craft of the English goldsmiths. Since this painting and goldsmiths' work were monkish crafts considerably developed in Benedictine cloisters, it was likely that in South England, where the supremacy of Benedictine architecture was established, the stone-craft would be put to imitate such ornaments.

But the occasion for this south-eastern work must be counted as coming largely from conti-

nental connections. The Burgundian monasteries, and especially that of Cluny, are credited with a magnificence of appointment and decoration that meant in the twelfth century considerable resident schools of craft. And close to Rochester and Canterbury (the diocese of the latter being nearly at its doors) was the Cluniac Priory of Lewes, as important as any English monastic house, necessarily, as a priory, in close connection with Cluny,



A. G.

FIG. 60.—ROCHESTER CATHEDRAL. FIGURE IN WEST DOORWAY.

³⁹ There is another fine but less preserved example at Patix-bourne. The font at Darent, and the sculptures of Canterbury crypt already illustrated (Chap. II.) are of this class.

⁴⁰ At Toulouse can be seen similar scrollwork, with little animals and men—but it is tighter, more classical, work.



FIG. 61.—BARFRETON CHURCH. TYMPANUM.

A. G.

Cluniac art had full expression. Again at Much Wenlock, in Shropshire, the Cluniac Priory, a daughter of La Charité on the Loire, would seem to have been a centre of sculptors' craft. In the neighbourhoods of both these Cluniac houses the primitive inefficiency of Norman sculpture was rapidly succeeded by the ambitions of a new craft, advancing to the creation of free sculpture. And this seems more than a coincidence. If the English inheritance of Saxon craftsmanship made the soil from which this art was to spring, the culture of continental monasteries sowed the seed.

EDWARD S. PRIOR.
ARTHUR GARDNER.

(To be continued.)



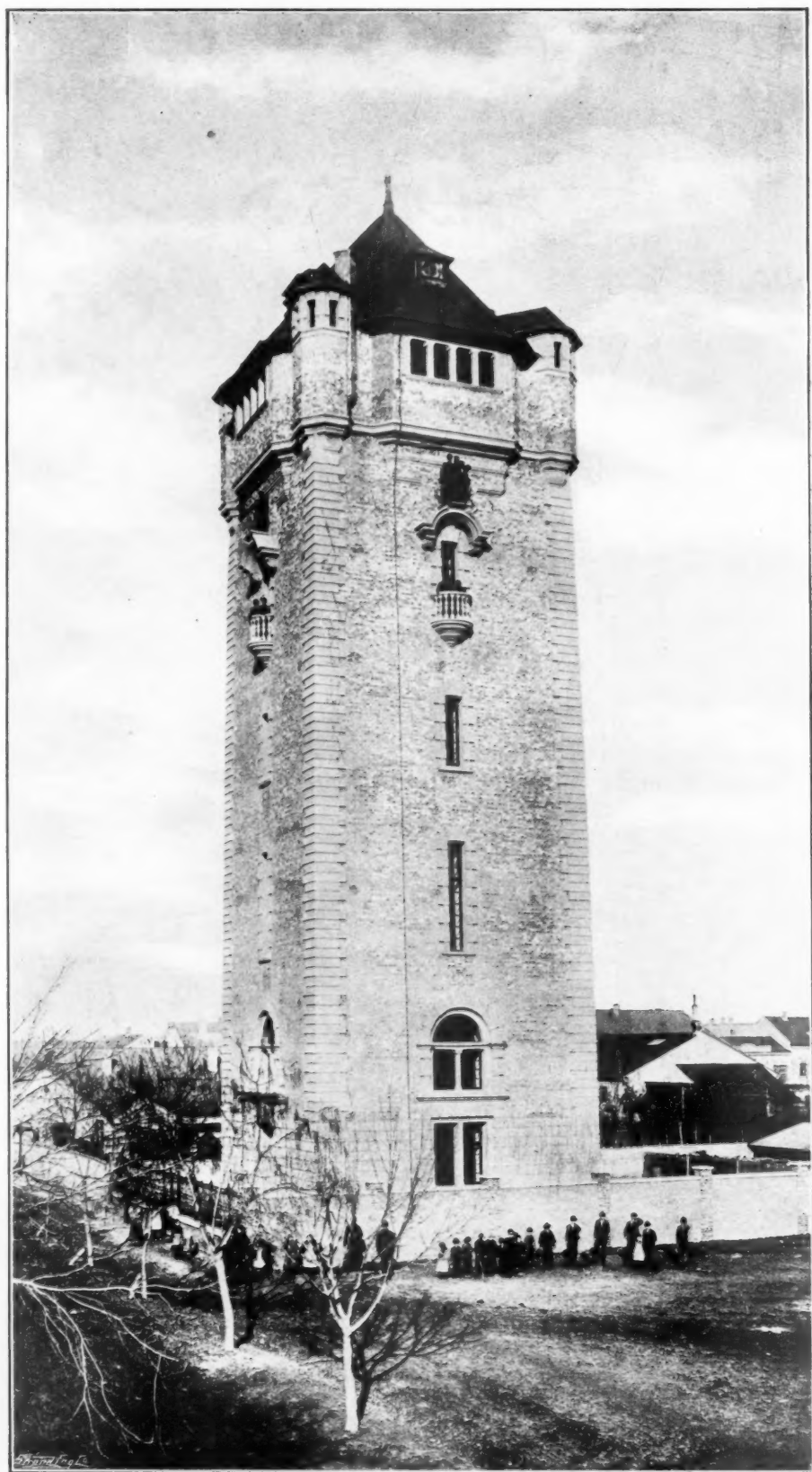
A. G.

FIG. 62.—BARFRETON CHURCH, KENT.
ARCH MOULD OF DOORWAY.

Current Architecture.

WATER TOWER, ARAD, HUNGARY.—This tower forms part of the waterworks of the town of Arad, in Hungary, of which works Messrs. Shone & Ault were the engineers. The site having been chosen in the town, it was desirable, on æsthetic grounds, to make a more permanent and sightly structure than the steel frame-work frequently used for the support of a high tank, and the design of this part of the work was entrusted by the engineers to Messrs. W. Dunn & R. Watson. The chief object of the tower being to provide storage for 380 cubic metres of water at a height of about 30 m., the first question to settle was the size and shape of the tank. A square tank on a square tower was unsuitable, in so far that it entailed a very heavy system of girders to support the weight of 350 tons of water on a flat bottom. By adopting a circular tank with a segmental

bottom and a ring girder at the base of the vertical part, the whole material of the tank is in tension save the ring girder; the segmental bottom is self-supporting; no internal stays are required, as the shape of the tank is a stable one (*i.e.*, there is no tendency to change shape whatever the water level); the weight of the tank itself is reduced to a minimum, and the load is always perfectly symmetrically distributed about the vertical centre line. A circular tower which a circular tank naturally suggests was ruled out on account of the expense of circular work, and, there being no difficulty in forming strong pendentives at the angle of a square tower to form a base for the ring girder, a square tower was adopted for the support of it. At the level of the tank a different problem occurs. Here a circular form had to be enclosed by a wall for protection

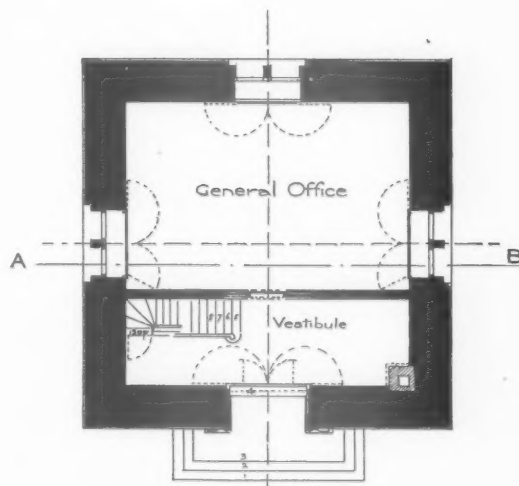
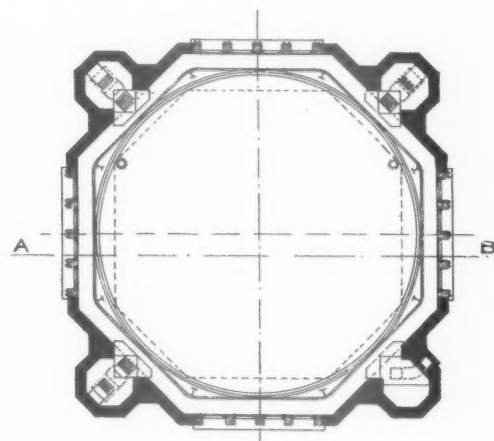
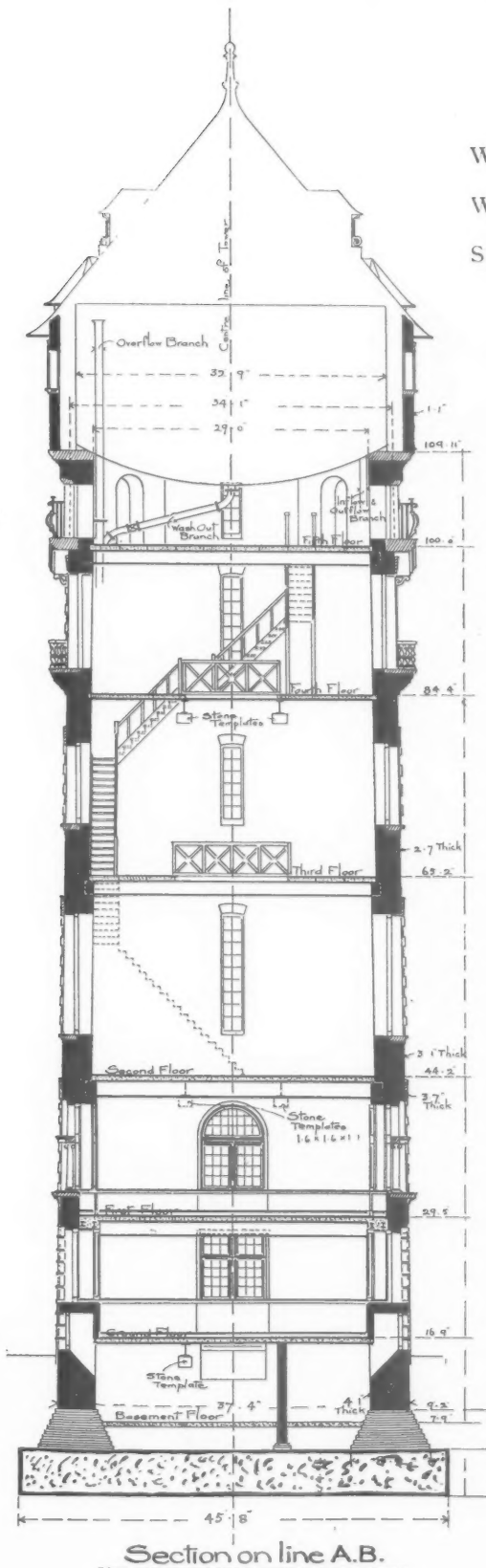


WATER TOWER, ARAD, HUNGARY.
W. DUNN AND R. WATSON, ARCHITECTS.
SHONE AND AULT, ENGINEERS.

WATER TOWER, ARAD, HUNGARY.

W. DUNN AND R. WATSON, ARCHITECTS.

SHONE AND AULT, ENGINEERS.



against heat and cold; a sufficient space had to be left between the tank and the wall to admit of inspection and repairs; it had to be covered by a roof, and access had to be given to the roof space. An octagonal form was given to the enclosing wall and to the roof as best satisfying these requirements in a simple and architectonic way. Small turrets at the angles provide space for stairs from the base of the tank to the roof over and to the interior of it. This enclosing wall being thin and in parts projecting over the square tower below, and it being undesirable for many reasons to use the vertical part of the tank for support, it was determined to carry the roof (which has eight steel rafters rising from the eight corners to the apex) on steel legs taken down to the solid or square part of the tower at the base of the tank, the extra space gained at the angles of the octagon between the shell of the

tank and the enclosing wall giving the means of doing this without reducing the minimum space between the two. These steel legs and rafters are braced in the plane of each of the eight faces. This brief description of the various steps in the design may serve to show how the natural process of fulfilling the material requirements of the case has resulted in a form of tower differing in large measure from those towers whose chief office is to be a landmark and outward and visible sign of the dignity of the building to which it is attached. The ground and first floors are occupied by the offices of the Waterworks Company. The stage immediately below the tank is adapted for the use of firemen, who use this as a watch tower, overlooking the city from the balconies (which in the photograph are crowded with figures). The walls of the tower are built of brick with cement dressings, and the roof is covered with copper.

Books.

THE GEORGIAN PERIOD.

"The Georgian Period." Portfolio X. The "American Architect and Building News" Co., New York. English Agent: B. T. Batsford, 94, High Holborn, London, W.C. Price, 25s. net.

THE subject started by the *American Architect* a couple of years ago, seems almost inexhaustible. There is no appearance of flagging in the Tenth Number now before us, and two more are promised. When we think of what a similar piece of work on Georgian architecture in England would mean, the mind can scarcely grasp the idea! *Vitruvius Britannicus* in modern dress, with details and mouldings, supplemented by occasional drawings and picturesque photographs, with sensible and moderate historical notes, not too enthusiastic nor too critical—such a work ought to be possible. Perhaps some of us may live to see it begun. Meanwhile our neighbours and cousins across the Atlantic are to be warmly congratulated on setting us so good an example. There is probably in America less destruction of those things which here we think eyesores for a generation or two and then, when we have swept them away, find out to have been objects of interest. These unconsidered trifles, if only they are as much as a century old, are venerated in America. We do not see in this book many examples of a style which used here to be called Strawberry Hill Gothic. If it dates as far back as the middle of the eighteenth century, it has acquired a certain quaintness which should disarm the destroyer, but every year specimens are being ruined, though we may still wonder at the church tower which Blackstone, of the *Commentaries*, designed at Wallingford, or some doorways with ogee arches in Staple Inn, or the gate of the churchyard at Newbury. No doubt they are constantly in danger of being

"improved" or "restored" into what is thought to be correct Gothic, and curious historical links are rapidly disappearing. The Americans look with suspicion on these processes, and, though their oldest buildings are not very old, they appear anxious to preserve them until, in due time, they acquire the tone which we are so anxious to destroy. The present instalment of the *Georgian Period* relates wholly to South Carolina and chiefly to Charleston. The notes are by Mr. C. R. S. Horton, Mr. Eldon Deane, and Miss Olive F. Gunby. The last named writes a pleasant chapter on "Romance and the South Carolina Homestead." She tells of country seats "secluded in those parishes, close to the sea, where the first colonists got foothold." Mulberry Castle, on the Cooper River, owes its origin, like Buckingham Palace, to a plantation of mulberry trees made by some enterprising governor who wanted to introduce the silk worm. "The loopholes provided in the heavy window shutters evidence a martial history." This house, of which there are four small views and an elevation, was built in 1714, and a few miles from it is another fine old house, Drayton Hall, dated in 1712. Of this there is a large plate (39) which shows a fine portico in two stories, with a pediment and brick wings. Still older is Archdale, which was built in 1706 by "the architect who built St. Philip's Church in Charleston." St. Philip's is not illustrated in this part, but "Prince George's Church" in George Town, and a Presbyterian church in Charleston, show that ecclesiastical taste in architecture harmonised with the domestic. There are three plates of "the Picture Paper Room" at Friendfield, near George Town, and the number of detail prints, sections, and plans, is the same as in former parts.

W. J. LOFTIE.